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THE FUNCTION OF PLACE IN THE CANADIAN LITERATURES

by

Eva-Marie Kröller

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled THE FUNCTION OF PLACE IN THE CANADIAN LITERATURES submitted by Eva-Marie Kröller in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

Much of the literary criticism published on the subject of comparative Canadian literature relies on the concept of regionalism as a point of departure. The result of these analyses is almost invariably that the Canadian literatures share a surprising number of common features, based upon geographical, religious and other factors. It appears necessary to examine these alleged similarities against texts set in an environment other than Canada, since place, in literature, is primarily the product of poetic imagination and tradition, not of externally verifiable facts. An extra-Canadian setting facilitates the investigation of this statement.

One of the means by which the function of place may be explored, is the terminology and method developed by the authors of Rhétorique générale and others. They use their specific approach of linguistic poetics in order to trace, among other rhetoric constellations, the nature of metonymy and metaphor and their bearing upon the semantic potential of a name, in our case a place-name.

Although nineteenth century Canadian historical romances, such as Kirby's The Golden Dog and Aubert de Gaspé's Les Anciens

Canadiens are set in Québec, they may serve as a first model for our critical approach. Whereas Les Anciens Canadiens presents Québec as a metaphorical reflection of a nationalistic idea, The Golden Dog only arrives at a metaphorical idea of Québec through a series of metonymical formations, operating in a field of gothic tradition. A comparable mobility may be found in English-Canadian novels set in England, specifically in London, where the protagonist often finds himself compelled to revise the original image of London as the seat of nationalistic glory, and create his own, which is determined by his personal preoccupations. France, on the other hand, often remains the metaphorical evocation of les vieux pays in French-Canadian novels, either through a survenant as an intermediary or through an actual visitor of Paris, who frequently finds his preconceived ideas confirmed. "Africa" offers a complex picture in Canadian literature, because it exposes the ambiguous position of a nation and literature which may be described as colonisé devenu colonisateur. English-Canadian fiction particularly labours under the impression of this ambiguity, and it frequently describes characters experiencing Africa as an entity which refuses to coincide with the empty shell of their exotic expectancies. Québec, on the other hand, has chosen Africa as a parable of its own situation and makes distinctly metaphorical use of names and places associated with the African fight for independence from imperialism.

Metaphor and metonymy may serve as indicators how place may be understood in the Canadian literatures, and register its different poetic manifestations and functions in English-Canadian novels on the one hand and French-Canadian on the other.

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My thesis is dedicated to the memory of my mother, Luzie Kröller.

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INTRODUCTION

One of the criteria most commonly used in comparisons between English-Canadian and French-Canadian fiction is that of regionalism as a theme. It is not only the subject of studies of individual authors and works, such as Antoine Sirois' essays on Grove and Ringuet or Gérin-Lajoie's Jean Rivard novels and Connor's The Man from Glengarry,[1] but it is also found as part of more comprehensive works in comparative Canadian literature. Regionalism is an important argument in Clément Moisan's L'Age de la littérature canadienne (1969) as well as in Ronald Sutherland's Second Image (1971). It appears in a mythical version in D.G. Jones' Butterfly on Rock (1970) whereas John Moss has chosen to describe the Canadian "geophysical imagination" as a result of the "mentality of exile,"[2] and, in doing so, elaborates on Margaret Atwood's man as victim and survivor formula in Survival (1972). Canadian regionalist novels in the widest sense of fiction dealing with a specifically Canadian setting, be it Québec or British Columbia or the North-West Territories, have been analysed according to their metaphysical and ideological content and taken as a cue to come to such conclusions as:

> La connaissance d'un certain nombre de romans de la terre dans les deux langues nous amène à soupçonner sérieusement que le Canada nous a imposé peut-être plus de valeurs communes que nous l'avons supposé, si nous croyons que la littérature reflète la société.[3]

Or, less cautiously formulated, "Despite differences of language, religion, and degree of involvement with an organized church, the basic view of man and land . . . was the same across Canada."[4] The Canadian environment is taken as a welcome methodological weapon for a branch of comparative Canadian literature in order to prove that the differences between English-Canadian and French-Canadian literature have long been exaggerated. After all, French Canada has its romans du terroir, English Canada its prairie novels and Anne of Green Gables. La sucrerie is of as much significance in Jean Rivard as the "sugaring off" in The Man from Glengarry; so are sowing and harvest. The city is evil and alienating in both Trente Arpents and and in Our Daily Bread. The winters are harsh in all of these and blizzards or wolf attacks not infrequent.

There is an occasional suspicion that these themes are "perhaps [the same] throughout the Western World,"[5] but such disquieting thoughts are quickly dispersed by a reference to "a particiuliarly Canadian flavour in the determination to embrace a life whose requirements presuppose a sacrifice."[6] In its early days, Canadian literature was suspected of lagging behind the literary developments in other countries, particularly the United States, because Canada's low temperatures supposedly prevented people from thinking creatively. This theory has not entirely disappeared, for the "peculiarly Canadian flavour" is explained as having something to do "with the inhospitality of the land and the severity of the climate."[7] Not only are the themes of regionalism, from time to time, eyed with some misgiving, but some concession is also made in respect to ideological or metaphysical content, which is granted to be somewhat different in Québécois romans du terroir and English-Canadian regional novels. Sirois' essays are most conscientious in pointing out such divergences, but eventually join Sutherland and Stratford in concentrating on ninety-eight per cent "similarity between the two cultures" rather than the remaining "small, highly intensive difference between them."[8]

Analyses of the kind described above record external manifestations of Canadian culture such as "allusions to the cosmos, to Canada and extra-Canadian phenomena, geographical considerations, season, climate, time, city, home, etc.,"[9] compare the results statistically and finally evaluate the patient's symptoms rather than his disease. Frank Davey described this procedure in a Canadian Literature article as a "paraphrase of the culture and paraphrase of the literature"[10]: it avoids "questions of style and treatment"[11] and, instead, focusses on para-literary criteria. Regional novels in English-Canadian and French-Canadian literature are found comparable, similar, almost identical, because they share the same environment, the same agricultural problems, the same threat from the city. Under such auspices, the result of the comparison could have been predicted from the beginning. In other words, comparisons of that nature are truisms in Frye's sense: ". . . what is 'peculiarly our own' is not what is accidentally our own, and a poet may talk forever about forests and prairies and snow and the Land of the North and not be any more Canadian than he will be Australian if he writes a sonnet on a kangaroo."[12]

Apart from comparing the two literatures only in order to find out that there is nothing to compare since it is all the same anyway, there is also a failure to acknowledge universal literary topoi and themes. Notions such as "a peculiarly Canadian flavour" are called upon to justify a claim of uniqueness. Studies in Commonwealth and French-speaking literatures have, however, indicated quite clearly that regionalist themes of various metaphysical shades permeate ex-colonial literatures, not to speak of the first world literatures. Discussing such writers as Patrick White, Randolph Stow, Henry Handel Richardson, Raja Rao and Wilson Harris, W.H. New concludes that there is "ample evidence that Canadian fiction shares with work from other parts of the Commonwealth a concern for place and for an identity founded in place."[13] Comparisons between Canadian fiction which leave out formal considerations are, at best, one-sided, but they can also be quite misleading when they arrive at sweeping conclusions such as "It can be safely said . . . that French-Canadian and English-Canadian novels of the twentieth century have traced a single basic line of ideological development, creating a whole spectrum of common images, attitudes and ideas."[14]

In a number of essays dealing with regionalism in Canadian literature and Canadian literary criticism, Eli Mandel describes what seems to be the crux of a regionalist approach.[15] According to Mandel, few critics sufficiently acknowledge the fact that the "theoretical basis of literary regionalism is rather less firm than the historical or geographical."[16] Documentary detail about Canadian regions can be verified, and thus suggest descriptive accuracy. The unique literary character of a specific place, however, is not necessarily warranted through such accuracy. Realist detail may be imposed upon the narrative and, therefore, be interchangeable. A suitable example is perhaps the *terroir* poetry of Beauchemin and Lemay in Québec, in which typically "Québécois" terms such as *blizzards* and *boulineux* were italicized. Yet the sense of a place appears to be not so much the result of accumulated ethnic and geographical evidence as such, but of recurrent literary patterns associated with them: "The temptation is to believe that 'accurate description' really means the imitation of certain clichés and stereotypes about landscape and environment."[17]

Regionalist criticism of Canadian literature has, however, often understood "place" as the product of ideological, historical, geographical factors and largely ignored the nature of literary place as "a mental construct,"[18] a "conceptual framework."[19] Comparative Canadian criticism has repeated and confirmed the usual regionalist approach, and understandably so, since physical and ideological analogues are tangible proofs that the stipulated similarity between English-Canadian and French-Canadian literature does, in fact, exist. Valid as such comparisons may be on a cultural level, they reveal little or nothing about the literary potential of place in the two Canadian literatures.

In order to trace characteristic "clichés and stereotypes about landscape and environment" in Canadian literature, it appears necessary to examine the literary genesis of specific place-names and the topoi associated with them. Place is a function of time, and adjusts the structure of its meaning to its changing value in literary history. The poetic structure of place is dynamic and none of its constellations as irrevocable as a "culture-fixing"[20] analysis might suggest them to be.

Since "clichés" and "stereotypes" present themselves in specific figures of speech, it seems appropriate to explore the function of place in Canadian literature with a critical method reflecting the origin and effect of poetic formulae. The authors of Rhétorique générale have developed a terminology which appears sufficiently complex to eliminate simplistic categorization.[21] The definition proposed by the groupe μ of figures of speech such as metonymy, metaphor and, particularly, synecdoche, allows for both synchronic and diachronic analysis, and thus helps us to comment on fluctuations in the poetic structure of the place. For this reason, we shall comment extensively on the terminology of Rhétorique générale later and use it to establish the critical basis of this essay.

Rather than choosing regionalist literature for a structural analysis of place in the Canadian literatures, we propose to examine mostly French- and English-Canadian novels with foreign settings, where the trappings of cultural analogue promise to be not quite so treacherous as they are on Canadian territory. Yet we hope to show how closely related the problems of place in regionalist and international literature can be. Québec, for example, assumes the structure of a foreign place in English-Canadian historical romance, as we shall see later. Such a development is, of course, impossible for Québec in French-Canadian literature. Our comparison of Québec in texts from the two Canadian literatures is meant to establish some critical criteria of the function of place in Canadian fiction, criteria which are applicable to regional and international settings alike. Québec, as a test-case, may demonstrate to us, how a specific use of poetic figure can determine space in either a national or in an international sense.

Canadian fiction set elsewhere than in Canada has not quite escaped the "isolation" and "survival" mania in Canadian criticism. In a number of essays,[22] Elizabeth Allison Mitcham makes the "Isolation of the Immigrant and Expatriate" part of the Canadian environment which "frequently appears massive and unresponsive, dominating the individual who, frustrated and terrified, rushes lemming-like to his violent destruction."[23] Novels such as Brian Moore's I am Mary Dunne, which is set in New York, or Ethel Wilson's Hetty Dorval, which is partly set in London and Paris, are for Mitcham escapes from the Canadian environment. According to Mitcham, the Canadian environment functions as an umbilical cord which prevents the victim from ever getting away from "nature the monster": "Characters flee from it and to it, idealize it and cast aspersions in it, gain peace of mind or lose peace of mind from their reaction to it."[24] The expatriate or immigrant trying to return to his own country (such as Brian Moore's Ginger Coffey) are trapped like flies in this system: "If isolation can be measured by degree, then the immigrants and expatriates are probably the most isolated of all the outsiders depicted in contemporary Canadian fiction."[25] Mitcham's approach to the foreign setting in Canadian literature may be classified with what Davey describes as the "culture-fixing"[26] type of criticism commented upon above. Her concern is metaphysical, cultural, psychological and does not really present foreign setting in a way which would provide us with a critical alternative to the regionalist theory.

An alternative to Mitcham's approach may be found in W.H. New's analyses of Canadian fiction with foreign settings in his essay "Equatorial Zones" in Articulating West: Essays on Purpose and Form in Modern Canadian Literature (1972) and "Home Ground, Foreign Territory" in Among Worlds: An Introduction to Modern Commonwealth and South African Fiction (1975). In both texts, Canadian literature is placed in a large context, and literary topoi shared by the various Commonwealth literatures are emphasized. The point we should stress in this context are New's comments on foreign setting in Canadian literature which, according to his analyses, developed from stereotypical clichés shared with other literatures and became individualistic images. Foreign settings in New's essays means mostly African settings, which he studies for their formal relevance both in English-Canadian and Québécois fiction. His discussion implies genres such as the exotic and colonial novel and their clichés, and will provide us with valuable material for our own analysis of African settings in Canadian literature.

Hallvard Dahlie's article on "The International Theme in Canadian Fiction,"[27] originally delivered as a lecture during a Commonwealth literature conference, is less astute from a methodological point of view than New's essays, but it adds a number of significant aspects to our discussion. Dahlie refers to American literature, where the label "international theme" is used with regard to American literature set in Europe and often describes fiction written by American expatriates. "The International Theme in Canadian Fiction" draws parallels between Henry James, Ethel Wilson and Sara Jeannette Duncan and, eventually, arrives at a comparative analysis of the American and Canadian literary character vis-à-vis the old world. Although some of Dahlie's points are worth considering, they are too vague to be useful to any extent: "Canadian innocence is neither so obvious nor so pure in derivation as the American version."[28] In the following I am taking up Dahlie's comparison of the American international theme with respect to similar features in Canadian literature. Unlike his approach, mine will emphasize the formal aspects of the Canadian international theme, as indicated above. For the sake of continuity, mostly novels with a London and an Italian setting will be analysed. This limitation will exclude extensive study of such significant texts as Malcolm Lowry's Under the Volcano which is set in Mexico and, in a curious inversion, refers to Canada as "the protagonist's cool fantasy escape-land,"[29] or Gwendolyn MacEwen's King of Egypt, King of Dreams, which deals with a mythical Egypt.

Such limitations are only necessary to a certain extent in French-Canadian literature, since the purport of foreign settings, as we hope to show, appears to be more uniform than in English-Canadian fiction. France plays a more prominent role than other foreign settings, at least up to a certain point in the history of French-Canadian literature, but even here it is rare to find a fictional character who actually leaves Québec and returns to les vieux pays. We shall be discussing exceptions such as Une Liaison parisienne and Les Canadiens errants. More often than not, France is incorporated into French-Canadian fiction in the shape of a survenant, a visitor such as Albert in Trente Arpents or Raoul Verlet in Autour de toi, Tristan. Africa, however, is treated differently in French-Canadian literature which, since the 1960's, developed a distinct set of novels set in Africa. Our third chapter will therefore be dealing with African settings in both English- and French-Canadian literature.

Since the varying fate of the relations between a colonial mother-country and its colonies is a feature common to all colonial literatures, and since the United States provide a convenient backdrop for our discussion, I have used parts of the American literary history in my analyses. The comparisons that will be made between Canadian and American literature reflect on both the advantage and the disadvantage of trying to impose the "international theme" pattern of American literature on Canadian fiction, a problem that Dahlie did not choose to discuss in his article. Comparisons between Sara Jeannette Duncan's and William Dean Howells' London settings are fruitful to a certain extent. Analogues concerning the post-world-war-one novel or the Lost Generation, on the contrary, hardly work out. The pattern is totally useless for French-Canadian fiction which produced its first Jamesian novel in 1975, namely marie-Claire Blais' Une

Liaison parisienne. Jean Le Moyne's analysis of James' The Ambassadors, published in Convergences (1961), dates from 1951, and is one of the French-Canadian documents of solidarity with North America rather than Europe; its concern with Europe is secondary to a literary declaration of independence:

> Nous autres, Canadiens, Américains, nous sommes à la fois séparés de notre référence classique et vitalement liés au dynamisme de son devenir actuel. . . . Avec James nous nous insérons dans la continuité européenne et notre originalité américaine fait son premier acte de pleine conscience créatrice.[30]

In the following essay, the references to the international theme in American literature are meant as a point of departure and frame of reference, not as an attempt to impose the same pattern on Canadian literature.

The international theme has had special impact on the novel in Canada and America, and with few exceptions, the main concentration in this thesis will be on fiction. Paul Morin's poetry and the poètes d'exil, however, are revealing enough for the problem of exotic writing in Québec to be included, and mention is also made of the McGill movement for the sake of demonstrating historical discrepancies between the developments of foreign setting in English-Canadian fiction and poetry.

The novels that will be discussed do, of course, in no way present an exhaustive list of Canadian books set outside of Canada. The texts analysed simply seemed to be especially suitable for our critical concern.

NOTES

[1] Antoine Sirois, "Deux littératures (Jean Rivard et The Man from Glengarry)," Canadian Literature 43 (1970), pp. 36-41; Sirois, "Grove et Ringuet: Témoins d'une époque," Canadian Literature 49 (1971), pp. 20-27.

[2] John Moss, Patterns of Isolation (Toronto: McClelland and Stewart, 1974), p. 11 and p. 109.

[3] Sirois, "Deux Littératures," p. 40.

[4] Ronald Sutherland, Second Image (Don Mills: New Press, 1971), p. 10.

[5] Ibid., p. 10.

[6] Ibid., p. 10.

[7] Ibid., p. 10.

[8] "Littérature canadienne-Canadian Literature," Comparative Literature in Canada. Newsletter/Littérature Comparée au Canada. Bulletin 2 (1970), p. 7.

[9] Ibid., p. 6.

[10] Frank Davey, "Surviving the Paraphrase," Canadian Literature 70 (1976), p. 6.

[11] "Littérature canadienne," p. 7.

[12] Northrop Frye, "Canada and its Poetry," in Louis Dudek, Michael Gnarowski, The Making of Modern Poetry in Canada (Toronto: Ryerson, 1967), p. 88.

[13] William H. New, "In Defence of Private Worlds: An Approach to Irony in Canadian Fiction," Journal of Commonwealth Literature 10 (1970), p. 137.

[14] Sutherland, *op. cit.*, p. 23.

[15] Cf. Eli Mandel, "Images of Prairie Man," Another Time (Erin: Press Porcépic, 1977), pp. 45-53; "Romance and Realism in Western Canadian Fiction," pp. 54-67; "Writing West: On the Road to Wood Mountain," pp. 68-78.

[16] Mandel, "Writing West," p. 68.

[17] Mandel, "Images of Prairie Man," p. 47.

[18] *Ibid.*, p. 47.

[19] *Ibid.*, p. 52.

[20] Frank Davey, "Atwood Walking Backwards," Open Letter 5 (1973), p. 83.

[21] J. Dubois, F. Edeline, J.M. Klinkenberg, P. Minguet, F. Pire, H. Trinon, Rhétorique générale (Paris: Larousse, 1970).

[22] Elizabeth Allison Mitcham, "The Violence of Isolation: A Theme in Canadian Literature," Laurentian University Review/Revue de l'Université Laurentienne 4 (1971), pp. 15-22; E.A. Mitcham, "The Isolation of the Immigrant and Expatriate (Canadian Immigrant Fiction)," Lakehead University Review 5 (1972), pp. 87-103; E.A. Mitcham, "Environmental Influences on Themes of Isolation and Protest in Recent Canadian Fiction," La Revue de l'Université de Moncton 4 (1971), pp. 27-32; cf. also Mitcham's doctoral thesis, "The Influence of the Canadian Environment on Themes of Isolation in the French and English Canadian Novel During the Period 1940 to 1971" (University of New Brunswick, 1972).

[23] Mitcham, "Violence," p. 22.

[24] Mitcham, "Environmental Influences," p. 27.

[25] Mitcham, "Isolation," p. 87.

[26] Davey, "Atwood," p. 83.

[27] Hallvard Dahlie, "The International Theme in Canadian Fiction," in Anna Rutherford, ed., Commonwealth (Aarhus: Akademisk Boghandel, 1971), pp. 177-189.

[28] Ibid., p. 181.

[29] Margaret Atwood, Survival: A Thematic Guide to Canadian Literature (Toronto: Anansi, 1972), p. 16.

[30] Jean Le Moyne, Convergences (Montréal: HMH, 1961), p. 211.

CHAPTER I

QUEBEC SETTINGS IN THE CANADIAN HISTORICAL ROMANCE

The poetics of setting in the historical romance

Nineteenth century historical romances in Canada seem to bear little relation to our general topic, for few of them are set outside of Canada and, in fact, it is frequently part of their programme to dwell on settings associated with Canadian history. Yet there is not only a significant connection from the historical romance to contemporary Canadian fiction with international settings, but also material for a differentiation of purpose and technique of fictional setting in the two Canadian literatures. Of all the narrative aspects of fiction, historical romance tends to stress two primary dimensions, namely, time and place of the action. In fact, the two are often associated and evocative of each other to an extent that they are inseparable. The mention of Waterloo in Victor Hugo's Les Misérables or in Thackeray's Vanity Fair, for instance, does not have to be situated explicitly in a temporal context. The name evokes the historical fact, which has become unmistakable and non-interchangeable. In fact, most of Napoleon's military feats have come to be associated with the names of the places where they occurred and, as such, frequently can be found in dozens of literary products without much need for an explanation. It is quite evident, however, that a historical place-name is also inseparable from the fictional context it has been placed in and depends on the perspective of both the author and the reader. The determining factors are nationality, political conviction and literary genre. Trivial and/or bestselling authors use historical place-names for different purposes than "serious" historical romance. In Annemarie Selinko's Desirée or Margaret Mitchell's Gone with the Wind, the political and nationalistic connotations are subordinate to the sentimental involvement in the novel. Mitchell, however, may be accused of pro-slavery propaganda, so that the borderlines are not always too clear.

One of the means by which the problem of place-names in Canadian fiction can be considered are the concepts of "metaphor" and "metonymy" as they have been developed by Roman Jakobson and numerous of his successors.[1] On the basis of psychotherapeutical research, Jakobson elaborated on the nature and function of "metaphor" and "metonymy," as they had been used in traditional rhetorics.[2] He not only commented on their different psychological components whose presence is revealed by elimination in cases of language disorder such as aphasia. Jakobson also formulated "metonymy" and "metaphor" as distinctive stylistic principles operating along the lines of different linguistic formulas. For him, "metonymy" is created through the contiguity of two objects or ideas. A certain quality or set of qualities common to these two ideas (A and B) is selected and, through their linguistic proximity, made to express a third element, containing both of them. The contiguity of A and B is the prerequisite for the fact that the selective process occurring between the two of them is understood as such and, using the terms of traditional rhetorics, its result identified as a pars pro toto. Contiguity between A and B can be created in a number of ways, depending on whether A and B relate to each other on the basis of physical, psychological or linguistic proximity. Common to these relations is, however, their connotative character: "La métonymie . . . fait intervenir des sèmes connotatives, c'est-à-dire contigus au sein d'un ensemble plus vaste et concourant ensemble à la définition de cet ensemble."[3] It is significant for the further application of "metonymy" as a critical concept in this essay to stress its origin in "l'observation objective"[4] and its concentration upon "des rapports qui existent réellement dans le monde extérieur et dans notre monde de concepts."[5] Since we shall be dealing with place-names, metonymy will be called upon to measure the extent to which the physical qualities of a place have been subjected to a selective process resulting in the place-name as a connotative entity. "Metaphor," according to Jakobson, operates on the basis of similarity. Elements from the two semantic systems are juxtaposed; the metaphor results from the connection between "the symbols of a metalanguage with the symbols of the language referred to."[6] Consequently, metaphor has been set off against metonymy as formulating "des équivalences d'imagination."[7] The authors of Rhétorique générale, the groupe μ, have stressed the fact that the creation of a literary metaphor is not restricted to a process of substitution, as traditional rhetorics frequently suggest. Instead, the denotative value of the two semantic elements combined in a metaphor is tacitly retained; not only the elements constituting similarity between two terms are responsible for the creation of a metaphor, but the whole semantic field behind them: "la métaphore n'est pas à proprement parler une substitution de sens, mais une modification du contenu sémantique d'un terme."[8] Metaphor results from "une intersection entre les deux termes" where the "partie commune est nécessaire comme base probante pour fonder l'identité prétendue," but "la partie non commune n'est pas moins indispensable pour créer l'originalité de l'image et déclencher le mécanisme de réduction."[9]

For the groupe μ, both metonymy and metaphor are created through the interaction of synecdoches; the components of the linguistic process resulting in either metonymy or metaphor are the same. What distinguishes them from each other and makes them different in kind, is the manner in which the synecdoches concerned interrelate with each other: "dans la métaphore, le terme intermédiaire est englobé, alors que dans la métonymie il est englobant."[10] Metaphor and metonymy may be understood as complementary linguistic processes, neither of which are conclusive in nature. The connotative field surrounding metonymy and the denotative values contained in a metaphor may become unstable through semantic fluctuations. A study of place-names on the basis of metonymy and metaphor will have to take these modifications into account and point out cases, where metonymy can be replaced by metaphor and vice versa, although the synechdochic elements remain the same.[11]

We may say that place-names in historical romance function as instances of either metonymy or metaphor, depending on their fictional conditions. In a historical romance with a strong nationalist or patriotic bias, a place-name takes effect through similarity. For the author and the potential reader who must be of the same conviction, such a place-name operates as a kind of code not only for the incident itself, but, and this is decisive, for the total denotative or connotative field behind it. In Tardivel's case, for instance, "Québec" is synonymous with "Roman-Catholic supremacy," "separatism" and "purity of language," and the linguistic interaction between concept and place-name results in an idea shared by author and reader alike:

> The separation in space, and often in time, between two individuals, the addresser and the addressee, is bridged by an internal relation: there must be a certain equivalence between the symbols used by the addresser and those known and interpreted by the addressee.[12]

Nothing could illustrate our point better than the fact that a 1975 translation of Pour la patrie attempts to attract readers to the book by subtitling it "An 1895 Religious and Separatist Vision of Quebec in the Mid-Twentieth Century." The subtitle obviously relies on the term "separatist" in order to establish an "internal relation" between addresser and addressee, even if the original connotations of Tardivel's separatism may be quite different from those of the 1970's. Place-names such as Québec in Tardivel's novel operate as metaphors proceeding from metonymy. "Québec" as a metaphor originates in "l'observation objective" of the place as a physical entity, which is then subjected to an overall ideological concept. Certain nationalist actions have taken place here, it is the fortress of French-Canadian clerical life and Catholic education, this is where French Canada lost its independence to the British. These "physical" components come to be fused in "Québec" as an abstract concept, which now operates as a metaphor, whose components are denotative équivalents d'imagination.

Although place-names may attain a certain stability as metaphors--always provided we remain within the same cultural conditions--the concept they describe is perpetually subject to fluctuations and alterations. Tardivel's Québec, although fairly representative of what it stood for when he wrote Pour la patrie, is coloured by the religious hysteria of a convert, whose presence adds connotative elements to Québec as a name, which are not necessarily present in other novels of a similar description. Genette has described this instability of place-names as metaphors in "La Littérature et l'espace":

> . . . le langage littéraire . . . fonctionne rarement d'une manière . . . simple: l'expression n'est pas toujours univoque, elle ne cesse au contraire de se dédoubler, c'est-à-dire qu'un mot, par exemple, peut comporter à la fois deux significations, dont la rhétorique disait l'une littéraire et l'autre figurée, l'espace sémantique qui se creuse entre le signifié apparent et le signifié réel abolissant du même coup la linéarité du discours.[13]

These fluctuations can go so far as to convey the direct opposite of the original denotations of a metaphor. Québec after Jean-Charles Harvey and Les Insolences du Frère Untel stood for something quite different than Aubert de Gaspé's or Tardivel's Québec. The metonymy of Québec as a linguistic figure connotating nationalism, catholicism, etc. was still the same, but its parts had, so to speak, produced a different chemistry and given rise to a metaphor with new denotations, inverse of the previous ones: catholicism and conservativism had come to be viewed negatively.

Literary processes of this kind are especially typical of French-Canadian literature, where not only place-names but whole ranges of literary stock-figures and situations undergo such inversions. Attention may be called to the notorious cliché, la mère canadienne-française, which Jean Le Moyne describes as a metonymy with the potential for a metaphysical and religious metaphor in Convergences and which deteriorates into its own perverted image in Claudine in Anne Hébert's Le Torrent. Here, too, the metaphor had undergone several modifications before the actual inversion, and the development is not necessarily linear. Gabrielle Roy's Rose-Anna in Bonheur d'occasion (1945) and Luzina Tousignant in La Petite Poule d'eau (1950) are still quite in harmony with Soeur Marie-Eleuthère's image of "la mère canadienne-française,"[14] whereas it already begins to crumble in Roger Lemelin's Les Plouffe (1948). Contemporary French-Canadian authors have turned this deterioration of certain metaphors into literary expediency. Roch Carrier, for instance, presents a whole arsenal of them in La Guerre, yes Sir! and in Le Deux-Millième Etage. In the latter, Carrier has peopled an old Montréal house with characters who seem to be drawn from the stock of French-Canadian fiction, but are reduced to types bearing allusive names and characteristics. There is the Marchessault family with their overwhelmingly sexual and dominant mother, Hildegarde, her helpless husband Barnabé and their thirteen children. There is the forever naked and smiling Nigger; Cowboy, who bursts into a sentimental song whenever the occasion requires one; Dupont-la-France, who, with his refined French, personifies glorious France and who, as a literary type, shall occupy us a great deal in the next chapter; Mignonne Fleury, the prostitute with her red hair, yellow ribbon and tight skirt; Killer and Strangler Laterreur and, finally, La Vieille with her eternal knitting. Carrier who is debunking at least three sacred images of French-Canadian fiction--the mother, the Frenchman and the grandmother--is certain to be understood by his readers, since all of these types have been ground into French-Canadian readers' minds for decades. May we again repeat that the defamiliarization of a metaphor as defined above, which, in Carrier's case, takes on the shape of parody, is only effective, if a given cultural condition establishes a code common to both author and reader.

As we shall stress later, it would have been contrary to French Canada's intention of making the historical romance into an instrument of nationalism, if it had been set elsewhere than in French Canada or in places not directly related to French Canadian history. The historical romance in general is not so restrictive in the choice of its settings. Scott's novels are by no means confined to Scotland or England, but are also set in France, Flanders, Holland, India, Switzerland, Germany, Turkey and Syria. One study alone has been devoted to his interest in the Orient,[15] which was obviously brought about by the vogue of Burton's translation of the Arabian Nights. Dickens' excursion into French history in Tale of Two Cities is well-known; so is George Eliot's into Italian in Romola. The connotations carried by these place-names may be simply labelled as fashionable exoticism, as in the Haydée episode in Dumas' Le Conte de Monte Cristo, or as "the sightseeing of the middle-classes":

> The historical Romance (and its companion form, the Romantic narrative poem as practiced by Byron) represents the sightseeing of the middle-classes before cheap and speedy transportation had made it possible for them to do it in the flesh. As even Corsica or Kentucky or the isles of Greece become spots on the standard itinerary, the historical romance retreats to further outposts of the untrammeled: Samoa or Malaya or Timbuctoo--in our day, the moon or Mars, the satellites of Jupiter, or outer space itself. The devotees of the genre are . . . more interested in penetrating the interior of Africa than that of a ploughman's mind. It is precisely Africa they want, mapped, documented, and in detail; and it is Africa they get.[16]

Yet the expressive value of place-names in historical romance had been shaped by developments in art and literature during the eighteenth century, which made them into much more than items in a travelogue. The manner in which certain place-names were charged with a cluster of specific associations has direct bearing on our analysis of settings in Canadian literature. Canada itself started out in literature, foreign as well as its own, as the product of fixing a name with a given imaginary concept, which did not always coincide with reality. The German author, J.G. Seume, for example, describes a Canadian in the manner of Voltaire's Ingénu as a savage unspoilt by civilization:

> Ein Kanadier, der noch Europens
> Uebertünchte Höflichkeit nicht kannte,
> Und ein Herz, wie Gott es ihm gegeben,

> Von Kultur noch frei, im Busen fühlte,
> Brachte, was er mit des Bogens Sehne
> Fern in Quebeks übereisten Wäldern
> Auf der Jagd erbeutet, zum Verkaufe.[17]

Emily Brooke's The History of Emily Montague (1769), the first English-Canadian novel, transfers the vocabulary for the description of picturesque setting from Europe to Canada: "Sublimity is the characteristic of this western world; . . . a landscape-painter might here expand his imagination, and find ideas which he will seek in vain in our comparatively little world."[18] Brooke accepted Canada as an expanded metaphor of the sublime and the picturesque, components of what in European art and literature at that time constituted a notable setting.

During the eighteenth century landscape and scenery had become the centre of attention for painters and writers in a way that marked a distinct change from the ideas of classicism.[19] Nature was no longer perceived in terms of a setting to be conquered with geometrical rules, like the formal gardens of the baroque. Scenery had no significance in itself and furnished little more than an explanatory backdrop in painting and literature, often highly stylized as a locus amoenus or another decorative setpiece. During the eighteenth century, however, another point of view of landscape was created, that of the picturesque. The picturesque as a criterion implied that nature was looked upon through the eyes of a painter, and that his selection of objects, vistas, light and mood formed a habit for others to view nature with. The great landscape painters of the Netherlands, France and Italy became the models to which landscape descriptions referred themselves as their authorities. Mrs. Radcliffe comments after a description of scenery in The Mysteries of Udolpho (1794): "This was such a scene as Salvator would have chosen, had he then existed, for his canvas,"[20] and her descriptive passages in general are full of technical terms taken from painting. Her characters carefully chose the spots from where to view their surroundings, and Mrs. Radcliffe concentrates upon the picturesque elements of the setting themselves. Although mood is a factor in the descriptions, it is viewed as a secondary aspect of scenery:

> She sat down . . . at her pleasant casement, whence her eyes often wandered from the page to the landscape, whose beauty gradually soothed her mind into gentle melancholy. (p. 416)

The picturesque is coupled with the sublime in The Mysteries of Udolpho which abounds with awe-inspiring scenery of towering rocks, deep abysses and gushing torrents. But the sublime in the scenery Emily St. Aubert contemplates is always matched against its picturesque value and never allowed to overgrow the narrative:

> Wild and sublime as were these scenes, their character had far less of the sublime, than had those of the Alps, which guard the entrance of Italy. Emily was often

> elevated, but seldom felt those emotions of indescribable awe, which she had so continually experienced, in her passage over the Alps. . . . (p. 227)

Although the categories of the picturesque and the sublime also became associated with English scenery, such as the Lake District, Scotland and Wales, they remained primarily connected with the Alps and Italy where Claude and Salvator, among others, came from. Emily St. Aubert's travels through the Pyrénées and Italy may be seen as a search for an ideal setting both for her sentimental and her horror adventures. The relation of Mrs. Radcliffe's characters to their surroundings has been described as one analogous to "landscape(s) with figures."[21] Ann Radcliffe never visited southern Europe, but "she visualized every scene as if it had been painted, exhibiting her figures through a picture frame."[22] In that sense, Italy is not so much looked upon as "the sightseeing of the middle-classes" than as an artistic vision with carefully selected elements.

The Mysteries of Udolpho provided a basis for other gothic novels which continued to place great importance in setting. Although Mrs. Radcliffe's pointed references to specific models in painting were gradually submerged in other interests which scenery held for gothic and, even more so, romantic authors, we find copious allusions to Rosa, Murillo and Rembrandt in Maturin's 1820 novel Melmoth the Wanderer. Melmoth is an excellent synopsis of what foreign setting meant in the gothic, and, to a large degree, in the romantic novel. Italy and Spain were favourite settings not only because of their picturesque and sentimental qualities, but also because they were the home of Roman Catholicism. Life behind convent walls and the dungeons of the inquisition held exquisite thrills for a largely Protestant reading public. Whereas Mrs. Radcliffe had incorporated some criticism of "that fierce severity, which monkish superstition has sometimes inflicted on mankind" (p. 662), Maturin makes his attitude part of the structure of the book. The narrative of Melmoth the Wanderer consists of a complicated series of interpolated stories with different narrators, characters and settings, all held together by the pervasive presence of Melmoth. The initial narrator whose voice is implied throughout the narrative, is a Spaniard by the name of Monçada who relates his sufferings from the inquisition and the power of the Roman-Catholic church in Spain to Melmoth, a young Irishman and descendant of Melmoth the Wanderer. Monçada's point of view oscillates between faith in, and criticism of, the religious system he is describing and therefore opens a field of psychological analysis which Mrs. Radcliffe had passed over. Maturin re-enforces his perspective of Spain by setting one of the interpolated stories, the "Indian Tale," on a paradisical island in India where a girl, Immalee, grows up in perfect innocence and harmony with nature, until Melmoth appears and disturbs her serenity. The descriptions of Immalee's existence, uncorrupted by the notions of civilization, echo ideas of the noble savage, and the setting of her island is the utopia of social innocence.[23] In this dreamland, the only mirror-image that Immalee perceives, is her own. But Melmoth arrives to teach her another perspective. Like Mephisto who allows Faust a first glance of knowledge through a mirror, Melmoth hands a telescope to Immalee through which she looks upon the horrors of a pagan religion. Disgusted, she turns to the symbols and ideas of Christianity, only to learn, in another change of setting to Spain, that this religion too has been corrupted into an inhuman instrument. Maturin's imagery of mirrors, paintings and telescopes identify the settings in his novel as so many superimposed perspectives where one modifies, disguises or even cancels out the other. Setting in Melmoth the Wanderer is self-conscious in a different sense from what we saw in The Mysteries of Udolpho. It is now appreciated less for its picturesque value, although that is still an element, than for its psychological and ideological qualities. When Isidora, previously Immalee, proceeds to her clandestine wedding with Melmoth, the setting reflects exactly her mood and anxiety, and is only described in some detail for that specific purpose:

> They seemed to be walking on a narrow and precipitous path close by a shallow stream, as she could guess, by the hoarse and rugged sound of its waters, as they fought with every pebble to win their way. This path was edged on the other side by a few trees, whose stunted growth and branches tossing wild and wide to the blast that now began to whisper mournfully among them, seemed to banish every image of a summer night from the senses, and almost from the memory.[24]

The development from the treatment of scenery in Mrs. Radcliffe's novels to that in Melmoth the Wanderer may be described as the movement from a primarily "projective" to a dominantly "analytical" mode of perception.[25] For Maturin, the crumbling ruins and dungeons of the Spanish monasteries and palazzos are the basis for ideological criticism and occasionally, as in the case of Donna Clara and Father José, of social satire. Gothic horror is strongly present, but its machinery has become more functional. Fiedler's description of the gothic heroine, on the other hand, fits Mrs. Radcliffe's manner of treating scenery, which is much less fragmented than Maturin's:

> The flight of the gothic heroine is out of the known world into a dark region of make-believe, past the magical landscapes of a legendary Italy, along the shadowy corridors of the haunted castle, which is to say, through a world of ancestral and infantile fears projected in dreams.[26]

We have seen that Italy in particular was a favourite setting of the gothic romance, and when authors in the United States and Canada adapted this literary genre to the needs of American and Canadian literature, Italy retained a great deal of its attraction. Castles and ruins were not readily available in North America and authors had to look elsewhere for picturesque material. Moreover, even in Europe the paraphernalia of gothic romance may well be interpreted as the images of a decaying society and the signals of portending revolution.[27] Their revival in America whose very existence testified its protest against the injustices of European society would have appeared absurd. But although Charles Brockden Brown, Cooper and Hawthorne found an American option, Italy as a setting appears in a number of nineteenth and twentieth century American novels, and it is often perceived as a distinctly gothic setting, even as late as in James' Daisy Miller. We shall be discussing these novels and their Canadian equivalents at greater length in the next chapter, but it seems significant to point out some of the implications of this setting in American and Canadian literature even at this stage. Its choice does, of course, not indicate that ruins and monuments were no longer looked upon as the insignia of a dying society. On the contrary: The Marble Faun abounds with references to their oppressiveness. But it is important to realize that this criticism is the result of a double perspective. We referred to the complicated associations of Italy as a setting for the English gothic novelists and their aesthetic, social and ideological aspects. Hawthorne and others after him adopted Italy as a setting, already burdened with associations, and then placed it in the perspective of an American observer whose mind vascillates between fascination and repugnance towards these associations. The results are particularly interesting with regard to religion. Americans and Canadians are represented as attracted by the aesthetic appeal of Roman-Catholicism but repelled by its metaphysical implications.[28] Even American and Canadian novels written long after the gothic tradition had had its climax, work with the connotations established for Italy and, in particular, the city of Rome, as we hope to point out later.

The settings preferably used by European gothic romance--Italy, Spain, the Alps and others mentioned above--generated a literary convention prescribing the elements deemed necessary for an effective description of scenery. Setting in the gothic romance is composed of highly selective aspects, in which each physical element is attributed a distinctly denotative value, the _équivalent d'imagination_ of a dark wood or dungeon, for instance, referring to suppressed metaphysical anxiety, or the place-name of a country (Spain, Italy) evoking religious superstition and social injustice. Setting in the gothic romance functions as metaphor, and, as such, it has been adapted to the purposes of historical romance. The specific nature of setting in the historical romance may be partly attributed to the fact that scenery as a metaphor pre-fabricated in gothic romance interacts with the demands of historical romance for at least partial authenticity in physical detail. Walter Scott is aware of this conflict and self-consciously comments on it in some of his descriptions of scenery.[29] The generic demands of historical romance are reflected in the nature of setting as a metaphor which has now become subject to alterations in its denotative field. It may, for example, be just as significant in a historical romance to refer to the strategic inaccessibility of a place as to its picturesque character.[30] Concern for the practical aspects of a place may be also present in gothic romance, but, as a whole, it is subordinate to the "projective" value of such a place, whether it be a rocky area or a castle.

The specific history of the historical romance in North America expands the denotative field of setting as it had been used in its European counterpart, and it seems necessary to comment at some length on the development of historical romance in America, English and French Canada in order to be able to characterize the typical elements of the synecdoches interacting in order to formulate the metaphor of a setting such as Québec in American or Canadian fiction.

Scott's influence in America

The history of Scott's impact on Canada and the United States illustrates some of the conceptual fluidity occurring when a literature is confronted with formulas developed in another. Place-names in Canadian historical romance following Scott's example are, in that sense, a symptomatic product of this confrontation. Many of the elements described above, such as the aesthetic, the social-critical and the religious aspects of setting in gothic and historical romance, undergo shifts of relevance in the context of a new literature, as we will argue by means of a comparative analysis of The Golden Dog, Les Anciens Canadiens and a number of American novels set in Québec.

The American attitude towards fiction prior to the vogue of Walter Scott's historical romances had been largely subject to the Puritan's contempt for what they considered immoral and a waste of time. Not even imitations of the English sentimental novel in the wake of Richardson with its strong patriarchal and religious overtones were found acceptable in products such as William Hill Brown's The Power of Sympathy (1789) or Susanna Haswell Rowson's Charlotte Temple (1790). Where Defoe, Fielding, Smollett and even Maria Edgeworth and Jane Austen had failed, Walter Scott succeeded. He made the novel respectable[31] and was approved of even by the "rational Puritans in Boston" and "more spectacularly . . . conquered the deep-seated objection of orthodox Protestants of wasting precious time on fiction."[32] Scott was deemed suitable reading for young ladies, an attitude lingering on in James' Portrait of Lady where Pansy is allowed to read nothing but Sir Walter Scott. The first of Scott's Waverley novels had appeared in 1814 and created a fashion all over Europe which was unequalled in the history of literary influence. Scott's historical romances coincided with the romantic interest in nationalist history and therefore provided the vehicle for a programme suggesting the revival of a people's past, its costumes, and manners and speech. Although many of the Waverley novels actually dealt with events occurring outside of England, their influence was strong enough to arouse an interest for French history among French authors who up to then had found their own past utterly uninspiring.[33] Hugo and Dumas learned from Walter Scott and developed their own formula of a historical romance which bred successors different from orthodox Scott disciples. If Americans were enthusiastic about Walter Scott and could not wait to have the most recent volume of the Waverley series arrive in America, often in a pirated copy,[34] they followed a general trend in European literature. Repercussions of fashions in English literature were recorded in its former or actual colonies, even if they were occasionally delayed, weakened or modified by the specific sociological context of that colony. One might conclude that the role of Scott in American literature could be classified as a subordinate part of his influence on European literature. Yet the historical romance, together with the gothic novel, forms the origin of the development of an independent American literature.[35] Even in the very beginning of the Scott vogue in America, the reactions to the sociological and political bias underlying his writing had been controversial to an extent that finds its echoes up to Mark Twain and W.D. Howells. What appeared attractive to American readers in Scott was not only that his novels were morally impeccable, but, especially, his search for the roots of a nation. In America, these "roots" could obviously not consist in ancient castles, knights and medieval customs. These paraphernalia were simply non-existent in a country with such a young history as that of the United States,[36] a fact which drove many American writers to despair. Many actually left the country in search of more picturesque settings. Hawthorne's complaint in the preface to The Marble Faun is one of the best known among them:

> Italy, as the site of his [the author's] Romance, was chiefly valuable to him as affording a sort of poetic or fairy precincts, where actualities would not be so terribly insisted upon as they are, and must needs be, in America. No author, without a trial, can conceive of the difficulty of writing a Romance about a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong, nor anything, but a commonplace prosperity, in broad and simple daylight, as is happily the case with my dear native land. It will be very long, I trust, before romance writers may find congenial and easily handled themes either in the annals of our stalwart Republic, or in any characteristic and probable events of our individual lives. Romance and poetry, like ivy, lichens, and wallflowers, need Ruin to make them grow.[37]

American writers intending to glorify their own past had to find a décor typical of the American country and dwell on events arising from its own short history.

In 1789 and 1799 Charles Brockden Brown published four gothic novels, all of them set in America: Wieland, Arthur Mervyn, Ormond and Edgar Huntly. Brown adapted the European gothic romance to American purposes by using American scenery instead of decaying castles. As he explains in the preface of Edgar Huntly: "the incidents of Indian hostility; and the perils of the Western wilderness, are far more suitable [than] puerile superstition and exploded manners, Gothic castles and chimeras. . . ."[38]

Brown's adaptation was not simply a change of props, but indicated a fundamental difference in social thinking whose full impact we shall point out in more detail in the course of our discussion of Scott's reception in America. Brown's treatment of setting is especially interesting for our context because it bears much more similarity than Cooper's approach to what we shall have to say about Canadian fiction.

Brockden's American woods are the gloomy nightmarish projections of an anxious mind. Panthers and Indians lurk in them, faceless and without mercy. Edgar Huntly wanders through a series of hair-raising adventures which he masters with the superiority of a sleep-walker that in fact he turns out to be. Brown's woods are scarcely tangible but expression of a deep-set fear:

> Brown established in the American novel a tradition of dealing with the exaggerated and the grotesque, which impose themselves on us, not as they are verifiable in any external landscape or sociological observation of manners and men, but as they correspond in quality to our deepest fears and guilts as projected in our dreams or lived through in 'extreme situations.'[39]

Cooper's novels, by contrast, added another dimension to the treatment of setting in the American novel, which followed the tradition established by Rousseau and considered setting as independent from man and good in itself, as long as it remained unspoilt through human corruption.

Not long after the publication of Waverley, James Fenimore Cooper published The Spy in 1821 and was, much to his disgust, promptly hailed as "the American Scott." Cooper's Leatherstocking series

> at once opened the eyes of our [the American] people to their own resources. It was something of a wonder, to ourselves, that we should be able . . . to produce a writer who should suddenly and in his very first work . . . rise to such eminence--equalling most, excelling most, and second to but one, of the great historical romance writers of Britain.[40]

Cooper's successful approach consisted in making use of the American "virgin" forest, the life of the trapper and the Indian native and a melodramatic plot and serve these structures with a strong flavour of romantic nature and "noble savage" idolatry. So far, the native Indian had been considered unsuitable for literary purposes and treated with unspeakable contempt. Not the heroic deeds of the Indian were supposed to have formed the American past, but those of the white settlers. Even when the native Indian was finally discovered as an indigenous source of American historical romance, his image was adapted to the romantic requirements of fiction. It was his potential as a source of picturesque descriptions that counted, and once that source was exhausted, interest slackened. So, after the early historical romancers had stated enthusiastically, that "Indians constituted the ruins of America, in the romantic sense, and their impending doom before the onrush of civilized forces the most distinctive source or American romance,"[41] Grenville Mellen complained in his review of The Red Rover:

> It strikes us that there is not enough in the character of life of these poor natives to furnish the staple of a novel. . . . The savage says but little; and after we have set him before our readers with his gorgeous crown of feathers, his wampum, and his hunting-bow, it would seem that we have done as well as we could for him.[42]

Discrepancies between the literary cliché of the Indian and his physical presence in American history were occasionally realized, but, in general, the native Indian in American historical romance stayed well within the framework of literary convention and rarely became an irrational force to the extent in which he haunted C.B. Brown's and Canadian gothic novels. Cooper did distinguish between "good" and "bad" Indians, and, in doing so, mixed two different literary concepts of the savage: Uncas and Hurons are not only different tribes in the Leatherstocking novels, but also expression of two different interpretations of a literary topos.[43] But nature is predominantly benevolent in Cooper's romances and a source for romantic contemplation. He describes sceneries "untouched by the hand of man" and his heroes found pleasure in "the innate loveliness of such a landscape . . . but felt a portion of that soothing of the spirit which is a common attendant of a scene so thoroughly pervaded by the holy calm of nature."[44] One might argue that Cooper's nature descriptions are literary set pieces that have little to do with reality. True, by the time Cooper wrote his novels, the forest was a virgin forest no longer, the machine had entered the garden and gradually forced its inhabitants to acknowledge values different from those of an idyllic wilderness. Even at the time of its literary creation the American frontier-man was gradually becoming a myth. And yet Cooper's treatment of nature in the Leatherstocking series is indicative of an attitude towards nature very different from what we shall find in Canadian literature, where a "haunted wilderness"[45] insists on breaking through the surface of literary convention. In American literature, the frontier and the style of life associated with it, were not simply looked upon as an inconvenience in which the European immigrants persisted in being Europeans in "dress, industries, tools, modes of travel and thought." On the contrary: "The frontier is the line of most rapid and effective Americanization" which "has meant a steady growth of independence on American lines."[46] Even after the frontier in the American West had been closed, even after the machine had irrevocably entered the garden, the frontier concept persisted in American fiction. It was essentially a frame of mind; it was not only part of farm novels such as Willa Cather's. It found its expression in a nostalgic yearning for an escape from the pressures of a mechanized society. Even Sinclair Lewis' Babbit, the prototype of the American businessman, makes some lame efforts to take off into the woods of Maine. By the time Canada finally started to deal with its environment in a literature that was not mainly derivative, in novels such as Georges Bugnet's La Forêt, Martha Ostenso's Wild Geese and Frederick Philip Grove's novels, the States were ready to enter a self-conscious phase of rejuvenating the myth of the west, and, with it, the spirit of the frontier in Scott Fitzgerald's and Ernest Hemingway's books. This phase has been described as "a pose, a prolonged adolescence, a frontier inheritance,"[47] which is often so blatantly out of tune with reality that

> . . . the American hero [who] successfully makes his way out of society . . . [is] often further than Prospero from envisaging an appropriate landscape of reconciliation.[48]

Let us return to Cooper. He not only succeeded in turning a scenic backdrop into a suggestive literary cliché within American literature, he even managed to turn his very failures in the treatment of plot and character into American aspects of the novel. Anxious to adhere to the formulas prescribed by his European model, he soon ended up in problems. During the twenty-five years or so during which he wrote the Leatherstocking novels, Cooper found himself perpetually in conflict between his central character Natty Bumppo and the requirements of the traditional historical romance. Natty's comparatively low social status and his skills as a trapper and hunter did not comply with what was normally expected from a conventional hero, and Cooper was compelled to insert figures like Inez de Certavallos and Captain Middleton into the action of his novels, who hardly escape the fate of appearing somewhat absurd in this locale. Cooper "set about modifying the traditional form of the novel as far as he could without actually shattering it, and at the same time altering his materials as much as possible to make them fit."[49]

What may have been an unconscious emancipation from the class distinctions in Scott's novels in Cooper's Leatherstocking series, became a leading and persistent argument against the influence of Scott and European literature in general. Scott was accused of fostering feudalist tendencies, of alluring American readers with the "forms, usages, and trappings of the old gothic monarchies"[50] in a literature where "birth rather than merit"[51] were emphasized. The suspicion against Scott's alleged anti-democratic bias persisted for a long time. Mark Twain went so far as to hold Scott responsible for the attitude of the American South during the Civil War--and this in his 1883 autobiography entitled Life on the Mississippi, more than fifty years after Scott's direct literary influence in the States had ceased. In a critical argument that ensued over Mark Twain's statement and that extended over a period of more than twenty years, Scott was labelled a counter-revolutionary agent: "He was the anti-Rousseau, answering the Social Contract with Ivanhoe"[52] and a dangerous reactionary force: "He happened to come . . . at the psychological moment, when the South, bereft of the social ideas of the Revolution, was looking for new idols to replace the broken."[53] His crimes were summed up as follows:

> (1) . . . Scott abetted, through his imaginative pictures, the military ardor of the South; (2) . . . he was responsible for the formation of Southern ante-bellum character; (3) . . . he led the South from democratic to aristocratic beliefs; 4) . . . love of a feudal way of living which they acquired in his pages led planters to a defense of slavery and finally to arms in the attempt to preserve the institution.[54]

The critical debate centring around these accusations--and they are quite frequently to be found in one way or another in nineteenth century American literary criticism--generated a radical modification of the purpose of historical romance, which was the more interesting since the genre had undergone another vogue towards the end of the nineteenth century with Robert Louis Stevenson's Prince Otto, Anthony Hope's Prisoner of Zenda and Rupert of Henzau, and George McCutcheon's Graustark which dominated the American bestseller lists.[55]

Reactions to Walter Scott's literary style were equally strong. The patterns of the historical romance seemed, to W.D. Howells, to impede the development of a specifically American realism. He deplored Scott's preoccupation with class distinctions and propagated a realism of the small people: "We have been now some hundred years building up a state on the affirmation of the essential quality of men in their rights and duties."[56] Howells' idea of an American realism precluded the stagey devices of the historical romance, its insistence on manner and costume.

The history of the influence of Scott's novels on American literature reveals a process of literary maturation in many respects. Even the early imitations of Scott's historical romance refuse to submit completely to their literary formula. Their ambiguity bears the germ of Melville's and Hawthorne's romances which mark the climax of that process. Part of the secret of The Scarlet Letter is shared with Moby Dick which "pushed the Romance to extremities which exhaust the form."[57] The United States adopted a literary genre from Scott which launched its independent literary history, but its reactions to the political and sociological implications of his work indicate that they were early aware of how different their prerequisites and aims would have to be.

The historical romance in English Canada

Canada too, as one might surmise, reacted early to the influence of Walter Scott and his historical romances, either directly through England or through the United States. As a matter of fact, the proximity of Canada to the United States seems to have reinforced the influence of Britain rather than provided an alternate source of cultural pressure, although this state of affairs changed gradually throughout the nineteenth century, until Sara Jeannette Duncan was able to publish an article entitled "American Influence on Canadian Thought" in The Week in July 1887, where she outlined the greater cultural and economic proximity of Canada to the United States than to England. Ray Palmer Baker has succinctly demonstrated how strong the cultural ties between Canada and the United States of the "old" and "new" colonies has been, especially after the American Revolution, when tens of thousands of Loyalists fled from the States and settled in the Maritimes and in Ontario. But Baker, in his attempt to state the cultural connection of Canada to the States rather than to Britain, defeats his own purpose by stressing that the attitude of the Tories towards the Revolution was the "normal and general attitude"[58] and that they were not the "ruffians, marauders, and oppressors in an unrighteous war" that the U.S. tradition would have them to be. Through them "the literary ideals of New England, which were still those of the Old Land, were carried into Acadia and the Canadas."[59] Consequently, it was by no means the spirit of the Revolution that Canada received from the United States, but a confirmation of the values that it treasured anyway. The large number of Harvard graduates among the Loyalist immigrants were foremost in this influence. However, even those American immigrants who were not as highly educated as the large number of Harvard graduates among them strengthened the colonial mentality among Canadians. Susanna Moodie's and her sister Catherine Parr Traill's disgusted comments on the Yankees in The Backwoods of

Canada and Roughing it in the Bush bear ample evidence of this attitude. Although Scott's novels appeared only about forty years after the American Revolution had taken place, it is quite safe to assume that the Loyalists living in Canada had preserved their tastes and predilections, and Scott's political bias must have appealed strongly to their own. One of the first English-Canadian literati to have reportedly known Scott is Joseph Howe, whose father was a Loyalist from Boston who had settled in Halifax. Howe's education must have been ultra-British, for "he would recite the poetry of Byron, Scott and Moore, refer eruditely to the literature and history of Greece and Rome, lecture on the Florentine renaissance, and quote from the speeches and writings of Sheridan, Fox, Burke and Macaulay."[60] The first incident of a historical romance in English-Canadian history worth mentioning, John Richardson's Wacousta, or The Prophecy: A Tale of the Canadas (1832), also received Walter Scott's influence through the intermediary of American literature. In his preface, Richardson confesses to have "stolen" the idea for his book from Cooper's Leatherstocking novels, and the similarities are indeed striking. But more interesting are the differences that reveal a great deal about the specific character the historical romance was going to assume in English-Canadian literature, which makes it impossible to confuse it with the role of the same genre in the United States. Everywhere in Wacousta we find an anxious clinging to the European past and fear of the Canadian environment. Forest and Indians are irrational, frightening forces and can in no way be relegated to the function Cooper had designed for them, i.e., to represent the indigenous past and setting of the American continent. Not even Ch. B. Brown's gothic novels with their oppressive settings express nostalgia for Europe as a more congenial abode. Richardson writes: "the forest . . . formed, as it were, the gloomy and impenetrable walls of a prison-house"[61] and a lake gives rise to nostalgia for Europe: "it . . . led the imagination buoyantly over every well-remembered scene that had previously been traversed, and which must be traversed again before the land of the European could be pressed once more."[62] The description of Miss de Haldimar's apartment is typical for the mixture of condescension and fear which pervades the general attitude of Wacousta towards the native Indians, and which the author attempts to distil into folkcraft objects:

> Upon the walls were hung numerous specimens both of the dress and of the equipment of the savages, and mingled with these were many natural curiosities, the gifts of Indian chiefs to the commandant at various times before the war.[63]

Wacousta is a colonial novel in the sense that it makes use of the historical romance in order to confirm the presence of Britain in North America as well as the sacrifice of those British subjects who have chosen to defend Britain in one way or another in this exotic wilderness. Whereas Cooper's novels were a first step towards literary independence, environment being among the main agents towards that aim, Wacousta is retrospective, conservative and an expression of a deeply precarious existence in a threatening environment. Instances of this attitude are frequent in nineteenth century English-Canadian writing. In Susanna Moodie's Roughing it in the Bush, the frontier remains an outpost of European culture that met the challenge of its environment with arrogance, or, as in Wacousta, with fright. Although Canadian literature shares certain literary topoi associated with the frontier concept with the States, we may not automatically assume that they are used to the same effect.[64]

Debates over the concept of frontierism have revealed its restricted applicability for Canada, where the importance of a few cities as focal points of settlement and growing business outweighs that of the open frontier. It seems that there is a much stronger interdependence of frontier and city in Canadian history than the imitators of the American frontier thesis had led to believe:

> Returning to the frontier itself, one might say that it is developed by a metropolitan centre of dominance which supplies its capital, organizes its communications and transport, and markets its products.[65]

There is an essential difference underlying such similar novels as Sinclair Lewis' Main Street and Sinclair Ross' As For Me and My House which use the same setting of a drab prairie town. Taking the American frontier concept into account, where the West means hope and progress, Main Street appears as the failure to meet the "landscape of reconciliation" which American city-dwellers, according to Marx,[66] strive for. The stereotypical image of the frontier carried moral overtones:

> In frontier mythology, the edge of settlement was invariably pitted against the centre of civilization; the virtuous west, the source of progressive, egalitarian, and democratic forces, was confronted by the sinister east, the home of privilege, reaction, and exploitation.[67]

The disappointment of Carol Kennicott in Main Street is that of a person who has failed to retrace the "landscape of reconciliation" and therefore missed the terminal in a long journey of dreams and illusions; Horizon in As for Me and My House, by contrast, is set at the periphery and in a vacuum of hope.

Whereas the direct influence of Scott on American fiction had worn off by the 1830's, it persisted much longer in English-Canadian fiction. As late as 1901 he is mentioned twice in Ralph Connor's The Man from Glengarry where the minister's wife hands Scott's novels over to her protégé with the words: "It is a great pleasure to me, Ranald . . . that you like them . . . I want you to love good books and good men and noble deeds."[68] The key words in this quotation are "good" and "noble," and they aptly describe the reason why Scott's popularity remained uncontested in English Canada throughout the nineteenth century. There is no argument over the political and sociological bias of his work or a reaction towards the danger of feudalist writing in a maturing nation. We mentioned earlier that Scott's success was partly due to the moral acceptability of his work. In America, this initial argument in his favour was soon replaced by other, more stringent ones. In English Canada, it almost remained the only argument. Scott became more of a moral expediency to be held against the rising influence of realism and naturalism than a phenomenon of literary and historical dimensions. Goldwin Smith, founder and editor of The Week, one of the most influential magazines in Canada in the 1890's, is reported to have called modern novels "trash," "chopped straw," "saw dust" and "pig wash,"[69] and we may assume that he was referring to novels of the realist school. Not even George Eliot was acceptable to Smith; he considered her "a mere second-rate Jane Austen padded with pseudo-historical language."[70] For Goldwin Smith little before and even less after Scott is acceptable in literature on moral grounds:

> We know what most of the novels were before Scott. We know the impurity, half-redeemed, of Fielding, the unredeemed impurity of Smollett, the lecherous leer of Sterne, the coarseness even of Defoe.[71]

Richardson, who had been gracefully exempted from the generally negative verdict on eighteenth century English fiction by the American Puritans, did not escape severe criticism from Smith: "Parts of Richardson himself could not be read by a woman without a blush."[72] On the centenary of the birth of Walter Scott in 1872, Goldwin Smith delivered a speech entitled "The Lamps of Fiction," which he modelled on Ruskin's "Seven Lamps of Architecture." Not once in the seven-page manuscript does Goldwin Smith mention a novel or poem by Walter Scott, not once does he bother to document his statements with quotations from one or the other of the Waverley novels. In fact, "The Lamps of Fiction" has little to do with Walter Scott or even with literature. It is the "legitimization of practices in fiction which sat very well with moral and social values current in this country at the time."[73] Goldwin Smith abstracts Walter Scott's moral achievement from his literary merit. He even has deep suspicion for the historical romance, which, for him, is a "perilous thing": "The fiction is apt to spoil the fact, and the fact the fiction; the history to be perverted and the romance to be shackled: daylight to kill dreamlight, and dreamlight to kill daylight."[74] This curious split between Walter Scott as a "paragon of pure-minded and noble-hearted gentleman"[75] and the literary genre he developed to perfection seems to be almost characteristic of the attitude of English-Canadian literature towards him. It may well be that this is why there is much less actual influence of Scott's narrative techniques in nineteenth century English-Canadian historical romance than there is in French-Canadian literature. One might well make a case of Dumas père and Victor Hugo having influenced romances such as William Kirby's The Golden Dog (1877) or Gilbert Parker's The Seats of the Mighty (1896) much more strongly than Scott did. Scott was quoted more as an authority than actually imitated as a narrator.

Looking back upon the influence of Scott and the historical romance in the United States, we may come to the following preliminary conclusion. Due to its colonial bias, English Canada did not seize upon the historical romance in order to express its indigenous past and environment. The feudalist components of Walter Scott's novels which continued to stir up so much controversy in democratic America was hardly frowned upon by Canadian Tories. The Golden Dog is a thoroughly feudalist novel where maids and servants are relegated to their stock functions of confidants and go-betweens. For reasons of a comparison between different social and national attitudes in the United States and in English Canada, it may be useful to remember that W.D. Howells had published A Chance Acquaintance in 1873, a realist novel set in Québec, whose heroine was an American girl from a small Midwestern town. The historical romance in English Canada became a genre of entertainment in the tradition of the rapier and cloak novel and with few or no nationalist overtones. Walter Scott was hailed as a moral counterforce to French realist novels after the reading of which "you ought to wash seven times in Jordan"[76]; but his significance seems to have been understood in ideological rather than literary terms. Hugo McPherson writes about the Canadian romance:

> The typical Canadian romance, far from this radical and inquiring exploration of experience in the American romance, clings to familiar people and situations, finds moral edification in the workings

> of adversity, and reconciliation in the rituals of courtship and marriage.[77]

This description may, with some modification, be easily applied to English-Canadian historical romance as well.

The historical romance in French Canada

French Canada knew early about Scott's novels.[78] Only two years after The Antiquary (1816) had been published, a translation of it was to be found in French Canada. The first French-Canadian novel, Philippe Aubert de Gaspé's L'Influence d'un livre ou le chercheur de trésor (1837), abounds with references to Scott as well as to Hugo, Dumas, Bulwer, Shakespeare, Byron and others. But L'Influence d'un livre, although it claims to be a Canadian roman de moeurs, is far from depicting "des hommes tels qu'ils se rencontrent dans la vie usuelle"[79] and even farther from the historical romance in Scott's style. French Canada's reaction to Scott remains scattered and without a definite purpose, until the ground has been prepared for a literary programme in French Canadian literature. Whereas American writers had been stung into their "quest for nationality" by derogatory and patronizing articles in the Edinburgh Review, French Canadian literati felt harrassed by Lord Durham's Report (1839) where he claimed French Canada to be a people without history or culture. Promptly two histories of French Canada were published within a short period of time: François-Xavier Garneau's Histoire du Canada depuis la découverte jusqu'à nos jours (1845-48) and Jean-Baptiste-Antoine Ferland's Cours d'histoire du Canada (1861-65). Garneau's history became especially the source and bible for several generations of historical romance writers in Canada.[80] It prescribed the purpose French-Canadian novels were meant to fulfill, i.e. the illustration of significant episodes in French-Canadian history. More strongly than American writers, French-Canadian authors were driven into asserting a culture of their own which appeared in danger of being absorbed by their Anglo-Saxon environment. It is not surprising that Scott's influence on French Canada seems to be so much better documented than English Canada's reaction to him. The fate of the Scots minority in England bore some affinity to that of French Canada, and Scott's way of reviving the past in manners and costumes provided French-Canadian writers with a formula for their own national preoccupations. Characteristically, efforts went into complementing Garneau's history with collections of legends and folktales, such as Abbé Casgrain's Légendes canadiennes (1861) or Les Soirées canadiennes, a periodical founded in 1861 at Québec by Casgrain, Ferland, Gérin-Lajoie, La Rue and Taché and inviting submissions of tales drawing on French-Canadian folk-material.[81] Some historical romances had been published before Philippe Aubert de Gaspé père reacted to Charles Nodier's "Hâtons-nous de raconter les délicieuses histoires du peuple avant qu'il les ait oubliés" by writing Les Anciens Canadiens (1863), a historical romance centring around the victory of the English over the French on the Plains of Abraham. Aubert de Gaspé's premise for Les Anciens Canadiens is typical for the attitude most French-Canadian writers expressed towards novel-writing and sheds light on the specific character and development of the historical romance in Québec. In his preface Aubert de Gaspé presents his novel as "quelques épisodes du bon vieux temps"[82]; it does not matter to him whether critics might find fault with his product and be at a loss whether to call it "roman, mémoire, chronique, salmigondis ou potpourri."[83] This pronounced indifference towards the technical aspect of the novel prevails throughout nineteenth century French-Canadian fiction. Jules-Paul Tardivel in Pour la patrie (1895) practically sacrifices himself to novel-writing for the love of his country:

> Le roman, surtout le roman moderne, et plus particulièrement encore le roman français me paraît être une arme forgée par Satan lui-même pour la destruction du genre humain. Et malgré cette conviction j'écris un roman! Oui, et je le fais sans scrupule: pour la raison qu'il est permis de s'emparer des machines de guerre de l'ennemi et de les faire servir à battre en brèche les remparts qu'on assiège. C'est même une tactique dont on tire quelque profit sur les champs de bataille.[84]

Tardivel's statement refers us to another factor in French-Canadian fiction which tends to reinforce its tendency towards abstraction, i.e. Roman Catholicism. Religion in French Canada is immediately coupled with nationalism, and if nationalism was apt to impose a fairly selective system on the choice of subject matter in French-Canadian fiction, religion exerted an even more restrictive influence. We mentioned earlier that both English Canada and America distrusted anything French which had come to be equated with immorality and extravaganza. The objections were on the grounds of propriety and were, incidentally, not strong enough to prevent the scandalous George Sand from becoming a bestselling author in the United States. In French Canada the objection is not impropriety so much as religious libertinage: French realism and naturalism were frowned upon as "cette école monstrueuse dont Emila Zola est le pontife et Jean Richepain le grandprêtre."[85] French-Canadian literary criticism throughout the nineteenth and well into the twentieth century dwelt on whether a piece of literature was acceptable on nationalist and religious grounds; in fact, a novel was not deemed suitable for French-Canadian readers if it did not fulfill both conditions to perfection. Its literary merit was secondary or even negligible.

> Cette critique para-littéraire, presque céleste, toute fondée sur la religion et la patrie, où la morale devient le critère unique et absolu de l'oeuvre créée, écartant délibérément tout ce qui n'est pas d'ordre apologétique ou édifiant, rendit l'atmosphère irrespirable à nos écrivains d'imagination.[86]

It was not until the late 1930's and the 1940's that realism in Zola's and Dreiser's sense penetrated into French-Canadian fiction in Gabrielle Roy's Bonheur d'occasion and Roger Lemelin's Au pied de la pente douce. Jacques Viens has pointed out the parallels between Ringuet's Trente Arpents (1938) and Zola's La Terre[87] and come to the conclusion that although Ringuet's novel breaks with many clichés of the agricultural novel in Québec, he remains within its tradition. Although Euchariste Moisan is mistreated by his children and has to witness his family disintegrate, a minimum of "chaleur"[88] remains, especially in the early parts of Trente Arpents. There is scepticism towards values long believed beyond suspicion, such as religion and the family, but none of the cynicism in La Terre where children are aborted or otherwise considered a nuisance, parents exploited and murdered for the sake of money, and the priesthood is ridiculed and decried as opportunist.

Even rebels against the religious norm and the rigid framework of French-Canadian literature did not succeed in proving their independence in a literal sense. Jean-Charles Harvey's Les Demi-civilisés (1934), translated under the title Sackcloth for Banner (1938), was shocking enough to earn him his dismissal as editor of Le Soleil, but the book remains strictly within the frame of a didactic novel, where ideas, shocking as they may be, are superimposed on a conventional romantic plot.

French-Canadian fiction during the nineteenth century may well be identified with the history of historical romance as a category of the didactic novel. It covered events such as the expulsion of the Acadians in 1758, the days of Intendant Bigot and La Friponne, the battle on the Plains of Abraham. One of Scott's highly acclaimed techniques had been to leave historical figures and events in the background and focus on minor figures whose fate arose out of those events. In doing so he developed narrative techniques meant to describe the psychology, physiognomy and speech of the common man as well as his social interactions. This he saw as his major purpose in writing, as we may read in the preface to Waverley, where he announces to continue Maria Edgeworth's work depicting the Irish peasant in The Absentee and Castle Rackrent (1800). It seems ironical that Scott should, at the same time, be acclaimed for bringing the peasant to the foreground of fiction, and be accused of feudalist tendencies. French-Canadian historical romance came to a curious adaptation of Scott's formula. It is true, Les Anciens Canadiens does not bring Montcalm and Wolfe into the foreground of the narrative. But it does not descend to the habitants either. The main figures are from an aristocratic or seigneurial background, and the social superiority of Archibald Locheill and Jules and Blanche d'Haberville is clearly established. Les Anciens Canadiens is by no means the "épopée d'humbles"[89] Camille Roy would have it to be, and there is little of a "souffle démocratique et populaire" in it. The figures of a lower social rank in Les Anciens Canadiens are stock figures of eighteenth century social drama and they range from the servant José, who is compared in the text to one of Walter Scott's, to Marie, the witch-like old hag in the woods who prophesies coming misfortune, an obvious adaptation of

Shakespeare's Macbeth witches. Everybody in Les Anciens Canadiens is relegated to a very fixed place in the social system, with the seigneur and the curé at the top and the va-nu-pieds at the bottom, and it would be too simplistic to assert that, in doing so, Aubert de Gaspé was trying to draw a truthful picture of eighteenth century French-Canadian society. Aubert de Gaspé's representation of the native Indian is especially revealing in this context. He is basically the noble savage in the tradition of Rousseau, therefore a healthy, and shrewd human being. But he is not allowed to outwit the superior mind of Dumais. Arché, Jules and Blanche appear like passive agents in a historical drama, their actions are stagey and devoid of realist psychology: "Blanche d'Haberville avec des accents cornéliens, refuse héroïquement d'épouser Arché qu'elle aime."[90] Scott's formula takes only partial effect in French-Canadian historical romance, where the psychology of the characters retains that of agents in a neo-classicist play by Corneille or Racine. Even when French-Canadian literature began to move away from the monopoly of historical romance in Laure Conan's Angéline de Montbrun (1884), it was more of a return to La Princesse de Clèves and ancien régime mentality than a development towards realist psychology. This is very different from the development of the historical romance in the United States. The Scarlet Letter, also a historical romance of sorts, makes extensive use of allegory without losing sight of the individual psychology of each character: "Hawthorne's artistic method is to use allegory to destroy the absolute certitude of the allegorical mind."[91] In French-Canadian fiction, however, the characters remain for a long time mouthpieces for a nationalist and religious programme, and the narrative techniques in whose framework they act remains virtually the same, even long after the programme had been revolted against.

Historical romance marks the beginning of a number of emerging literatures whose first step towards independence consisted in glorifying their own past. Literature before that phase was derivative and tried to preserve, if not the content, then the style of the colonial mother-country. The first South-American, English-Canadian, Australian and French-Canadian novels were published between 1816 and 1837, that is, within a twenty year period. This coincidence has been taken as a reason for suggesting a general pattern for literatures emerging from colonial dependence: "A l'issue d'une période coloniale plus ou moins sanglante, chaque peuple commença à prendre conscience de sa propre existence et à vouloir exprimer cette prise de conscience par écrit."[92] That this formula is somewhat too general, has been proven in several instances. The tradition of South-American literature is a great deal longer than that of North America, even if it took some time for fiction to emerge. Mexico had a printing press by 1536, more than two hundred years before Canada. It appears that the development of Canadian literature, especially French-Canadian literature, must have been under great pressure in serving the national prise de conscience, and that the progress of literary technique had to be sacrificed to political propaganda. How significant such temporal gaps may be, has been indicated by Frank Davey who reminds us that modernism in Spanish-American literature returned to native forms rather than to imitate European models, whereas English-Canadians strictly adhered to the examples of Anglo-American and British poetry.[93] The difference is comparable to that between American and Canadian literary history, where the United States generally seems to be one step ahead, and ready to defamiliarize techniques which Canada, at the same time, takes on as novelties. Historical romance in the emerging literatures of Africa served "the presentation and promotion of the heritage of new national states,"[94] too, but there colonial domination had created such alienation in the people towards their own past that "as we read of invincible warriors and guilty chiefs, we also read, between the lines, of certain modern personalities struggling to resist and at the same time transcend colonial teaching and Western influence."[95]

It is not so much the fact that there are parallel stages in the development of colonial literatures that interests us here, but the various shapes the prise de conscience which brings those stages about, may take in different literatures. Our survey of the impact of Scott's historical romance in the United States, English and French Canada has yielded some significant differences. Whereas American literature soon found its own formula, French Canada's impetus was strong enough initially, but, in the course of time, became hampered by religious rigidity and literary indifference. The role of historical romance in English Canada appears the most curious of all three, since it is not English-Canadian, but French-Canadian history it mostly deals with. English-Canadian history in The Golden Dog and The Seats of the Mighty is only tangible in that French-Canadian history reacts to it, or better, against it. There was no immediate need for English Canada to glorify its past--"The Canadian nationalist had to whip up enthusiasm for a cause which had already been achieved."[96] Time and again English-Canadian literature has borrowed incidents from French-Canadian literature; E.J. Pratt's 1940 narrative poem Brébeuf and his Brethren falls back on an incident in the history of French-Canadian missionary work, and Leonard Cohen's Beautiful Losers relates the story of an Indian saint during the time of French-Canadian missionary involvement. English Canada fits least into the pattern of a colonial literature which David Hayne has suggested. There is no "période . . . sanglante," but, instead, a state of mind, where "notre croissance ordonnée allant de la colonie à la nation nous a privé de ces événements héroïques dont sont faits les mythes nationalistes."[97]

Canadian historical romances with Québec settings

As we have pointed out earlier, historical romances written by English Canadians frequently use French-Canadian settings and subject matter. Québec and the habitant villages along the Saint

Lawrence had long been considered especially picturesque and reminiscent of Europe, not only by English Canadians, but also Americans such as Willa Cather, on whose novel Shadows on the Rock we shall comment more extensively later, and W.D. Howells who had given descriptions of Québec, the Saint Lawrence and the Saguenay in The Wedding Journey (1871) and A Chance Acquaintance (1873), both travel sketches thinly disguised as novels. A Chance Acquaintance is especially interesting for our context, since it contains discussions of Québec as a setting. Its charm and picturesqueness is played off against the prosaic character of a typical North American town, "it's a very pretty illusion of the Old World,"[98] or even "it is like Europe."[99] Kitty, heroine of the novel, thinks the people in Québec's streets are "out of old romances about Italy and Spain."[100] Kitty's preoccupation, as well as H.D. Howells', with Québec contains an echo of the nostalgia and despair of the early American writers who failed to find the picturesque setting, which historical romance required, in their own American surrounding. In fact, W.D. Howells lived in Venice for quite some time and his reactions to what seemed the epitome of occidental culture constitute a significant intermediary stage in the development of America's view of Europe. Howells' position is especially revealing when compared to that of Henry James, who became a complete expatriate, and failed to see the attractions of American small town life Howells kept insisting on in his novels. It is clear that by this time the nostalgia for Europe was mingled with criticism of what was deemed a decadent culture, and Mark Twain's travel sketches in The Innocents Abroad (1869) had been foremost in strengthening that impression. Québec in A Chance Acquaintance does not totally escape that ambiguity either. Kitty's fascination for the "Old World" is strongly associated with her fascination by "Boston" which, in her suitor Arbuton, represents Eastern American sophistication as opposed to Mid-Western rusticity. Kitty decides against Arbuton in the end, and emphasizes her own pioneer past rather than yield to Bostonian snobbishness. In that sense, Québec becomes another metaphor for American self-assertion. The picturesqueness of a setting cannot, for Howells and other American writers, cancel out its potential decadence.

Willa Cather's Québec novel Shadows on the Rock (1931) has been described as an extension of her preoccupation with American frontier life in O Pioneers (1913), My Antonia (1918) and others.[101] In that sense the setting of Québec functions as a meeting point of two life styles, that of the Old World under the regime of Louis XIV and that of the New, where the social hierarchy is determined by the survival of the fittest, not by birth. Superficially speaking, Québec in Shadows on the Rock would then appear as the reverse image of what we found in Howells' Québec novels, i.e. not as a miniature Europe, but as the option of a frontier society. Cather has, however, taken pains to establish an elaborate system of synecdoches and metaphors, associating Québec with its French origins. Synecdoche is here to be understood in the sense which we tried to explicate earlier in this chapter. It can function by itself, as a part suggesting a whole, but tends to attract other synecdoches with which it can interact and form either metonymies or metaphors. In this sense, synecdoche could perhaps be described as a magnet seeking to establish its field. Synecdoches in Shadows on the Rock therefore show a consistent tendency to develop from isolated "partes pro toto" into denotative clusters, i.e. metaphors. The problem in this particular case is, however, that the synecdoches chosen do not combine to form the metaphor that Cather apparently aimed at, because the denotative fields associated with the "partes pro toto" on the one hand and the projected pro-frontier sentiment on the other are conflicting, if not incompatible aspects. The significance given to inanimate objects in Shadows on the Rock as reflecting the pervasive presence of France is overwhelming and strong enough to outbalance the epilogue of the novel with its commitment to life in the New World. In several instances, for example, artificial flowers and fruit are mentioned to make up for the lack of real ones in the harsh climate of Canada. Count Frontenac, presenting a collection of coloured glass fruits to Cécile Auclair, remarks: "Every piece is hollow; that is why they look alive. Here in Canada it reminds one of the South,"[102] and Mother Juschereau fabricates artificial roses for "the poor country parishes," but muses over "the wild flowers we have in the fields and prairies about Beauport."[103] The most striking example is perhaps Cécile's concern for parsley, an ingredient that will ensure the quality of her French cuisine and which she takes pains to protect during harsh Canadian winter nights.[104]

Rather than offering a clear alternative to European culture, Cather depicts Québec as a mirror for us to perceive the distorted image of Europe--Blinker, the torturer, and Antoinette, the debauched daughter of a fille du roi. Both are clearly outsiders to the world of Euclide and Cécile Auclair with its fixed code of propriety and tradition. As John H. Randall has pointed out,[105] Auclair's household serves as a pivotal point in that it opens perspectives both into the world of "la haute ville" with the count and the bishop as its principal representatives, and "la basse ville" with members of the Québécois proletariate. Rather than annihilating European class distinctions, Cather's interpretation of the topography of the city of Québec re-affirms them to the degree of immobility. The descriptive lyrical passages meant to glorify Cécile's vision of Québec, where she perceives "the crimson afterglow welling up out of the forest like a glorious memory,"[106] arises out of very elitist, object-oriented considerations. In this particular instance, Cécile is overjoyed to be back to the clean sheets in her father's house after an agonizing stay with a filthy peasant family on the Isle d'Orléans. We may say then that even in Shadows on the Rock the image remains of an all pervasive European culture whose contact with the Canadian setting is slow and reluctant.

Little of the American growing scepticism towards Europe is tangible in nineteenth century English-Canadian writing. William Kirby's The Golden Dog: A Romance of the Days of Louis Quinze

(1877) is set in Québec and its immediate surroundings. Kirby had researched the material for his novel for eleven years before he actually wrote it. He draws on legends and folktales published by the authors of the mouvement littéraire du Québec in the 1860's[107] such as the Golden Dog story related by the compilor of Maple Leaves, James LeMoine, the La Corriveau legend which Aubert de Gaspé had used effectively in Les Anciens Canadiens, and Papineau's Caroline legend which had become the subject of a number of French-Canadian historical romances such as Marmette's L'Intendant Bigot (1872) and Edmond Rousseau's Le Château de Beaumanoir (1910). The topography of Québec is thoroughly researched. Details in place-names, directions, geography are very exact. One of the most striking examples of such exactitude in The Golden Dog is Amélie de Repentigny's and Héloise de la Lotbinière's arrival in the Ursuline convent just after Amélie's brother, Le Gardeur, has killed the Bourgeois. Kirby's familiarity with the inside of a convent amazed his readers and critics, since no outsider was allowed to enter the convent and The Golden Dog contained details which only someone familiar with a convent could know. Kirby, who had obtained his information second-hand, fulfilled Scott's formula of precision in costume, manner and speech to perfection, and the richness of colourful material he uses account for much of The Golden Dog's success. Aubert de Gaspé's Les Anciens Canadiens, too, had been carefully researched and is quite exact in whatever geographical and topographical details it chooses to give, such as the séminaire and the cathedral in Québec, or the situation of Saint-Jean-Port-Joli. But the purpose of the descriptions of setting in Les Anciens Canadiens strikes the reader as strictly denotative, i.e. formulated with regard to Aubert de Gaspé's central purpose, French-Canadian historical identity. Elements of literary convention in de Gaspé's descriptions are subordinate to that central purpose and not allowed to establish a semantic field of their own, as we may be able to indicate in The Golden Dog later:

> A la place du marché actuel, des boucheries très basses, contenant, tout au plus, sept ou huit étaux, occupaient une petite partie du terrain, entre la cathédrale et le collège. Entre ces boucheries et le collège, coulait un ruisseau, qui descendant de la rue Saint-Louis, passait au beau milieu de la rue de la Fabrique, traversait la rue Couillard et le jardin de l'Hôtel-Dieu, dans sa course vers la rivière Saint-Charles. Nos ancêtres avaient des goûts bucoliques très prononcés.[108]

Québec, in Les Anciens Canadiens, may then be described as a metaphorical entity. Despite its emphasis on physical observation, topographical detail is viewed primarily as the equivalent of an ideological concept. Other associations generated by a description, such as melancholic memories, are immediately conceptualized and fitted into Aubert de Gaspé's primary concern:

> Le collège des Jésuites, plus tard métamorphosé en caserne, présentait bien le même aspect qu'aujourd'hui; mais qu'est devenue l'église construite à la

> place des halles actuelles? Où est le bocage d'arbres séculaires, derrière ce temple, qui ornaient la cour maintenant si nue, si déserte, de cette maison consacrée à l'éducation de la jeunesse canadienne? La hache et le temps, hélas! ont fait leur oeuvre de destruction. Aux joyeux états, aux saillies spirituelles des jeunes élèves, aux pas graves des professeurs qui s'y promenaient pour se délasser d'études profondes, aux entretiens de haute philosophie, ont succédé le cliquetis des armes, les propos de corps de garde, souvent libres et saugrenus![109]

Whereas Les Anciens Canadiens is less a novel than a series of loosely connected episodes, descriptions and tales with an equally loosely connected series of settings (Québec, Pointe Lévis, Saint-Jean-Port-Joli, Plains of Abraham, France, Scotland), The Golden Dog contains a strictly contrived plot in which the place of action alternates between Québec and Beaumanoir, the hiding-place of Bigot's beautiful mistress, Caroline. These settings function against the background of extensive intersecting connotative fields. Kirby's motions towards Pan-Canadianism within the novel are only one, and certainly a minor, aspect of the connotations. More important are the associations of Beaumanoir and Québec as "exotic" settings in the sense that they compensate for the absence of Paris and Versailles. Beaumanoir, as a place-name, is charged with the connotations of a gothic setting, whose operation in Mrs. Radcliffe's and Maturin's novels we described above, and, differing from Les Anciens Canadiens, this name is not subdued and conceptualized by an overall ideological purpose:

> It was the evening of St. Michael. A quiet autumnal night brooded over the forest of Beaumanoir. The moon in her wane had risen late and struggled feebly among the broken clouds that were gathering slowly in the east, indicative of a storm. . . . She attired herself with care, as a woman will in every extremity of her life. Her raven hair was simply arranged, and fell in thick masses over her head and shoulders. She put on a robe of soft snow white texture, and by an impulse she yielded to, but could not explain, bound her waist with a black sash, like a strain of mourning in a song of innocence.[110]

Kirby is interested in the topography of Québec as a historical backdrop with highly decorative value. Québec is essentially presented as a foreign setting and falls into the same category as those historical romances which Leslie A. Fiedler so aptly described as "the sightseeing of the middle-class before cheap and speedy transportation." Québec as a place-name in Kirby's book functions as metonymy in that Kirby has taken such pains in being exact and "realistic" with regard to his setting; it is metaphor only in the sense that the consistently melodramatic character of the novel increasingly limits the connotative field of the place-names mentioned. The decision, whether a place-name operates primarily as metonymy or as metaphor, is a strategy of the narrative as it proceeds. Once the synecdoches that are being used to describe a setting are clearly established in their semantic fields, metonymy may be replaced by metaphor. It seems important to bear this possible mobility in mind, since the mobility itself, not only the choice between either metonymy or metaphor, will be relevant for our further analyses of typical literary attitudes towards setting in English-Canadian fiction on the one hand and French-Canadian on the other.[111]

Although, then, English-Canadian, French-Canadian and American fiction use Québec as a setting in either historical romance or realist novel, their objectives differ widely; they more or less confirm what we have said about the different ways in which these three countries reacted to the influence of Walter Scott. American novels set in Québec may well be defined as functioning against the background of the frontier concept. Its typical dichotomy, Europe vs. America, carries moral overtones of a young vs. a fatigued society. Howells' and Cather's Québec novels oscillate between these two poles and there is a conflict between the moral and the picturesque that is never adequately resolved. Kitty's decision against Arbuton and all he stands for springs from a moral attitude which is belied by her sensual fascination with Québec's architecture, and Cather's plea for the new world finds itself practically smothered by nostalgic objects reminiscent of the old countries. No such ambivalence is to be found in Les Anciens Canadiens, where the setting does not need to be over-explicit and exact in topographical detail. It is part of the overall nationalist programme, and as long as the setting contributes to evoking nationalist denotations, it has fulfilled its purpose. It has, in fact, been pointed out that Aubert de Gaspé's Québec is not so much an eighteenth century Québec as rather the reflection of the state of affairs in the 1860's, when the seigneurs started to worry about the rise of the va-nu-pieds.[112] Kirby, on the other hand, exploits the attraction of foreign sounding place-names, which, in The Golden Dog, function in the manner of those in traditional gothic romance. Both their sensuous and ideological potentials are exploited, but their scope remains within that of the story. Unlike Aubert de Gaspé's novel, The Golden Dog does not reach beyond the boundaries of its fictional world to help build a national consciousness. Kirby reproduces the decaying society of Louis Quinze in the New World without entering into a sociological discussion of this encounter as the American Québec novels did. The American and the French-Canadian positions are, in that sense, closer to each other than the English-Canadian is to either of them: their priority is their idea of their own position. The priority of The Golden Dog is entertainment. It is not didactic as most nineteenth century French-Canadian romances are, Kirby is not hampered by considerations of religion or propriety, and unlike the French-Canadian authors, he is certainly not indifferent to the technical aspects of the novel. In both Canadian literatures, "Québec" as a place-name may serve as a metaphor, but whereas it is a nationalist metaphor in the French-Canadian context, it proceeds from metonymy and may develop into an international or exotic metaphor in English-Canadian historical romance.

NOTES

[1] Cf. Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances" in Roman Jakobson and Morris Halle, eds., *The Fundamentals of Language* ('S-Gravenhage: Mouton, 1956), pp. 55-82; Roman Jakobson, "Linguistics and Poetics" in Thomas A. Sebeok, ed., *Style in Language* (Cambridge, Mass.: MIT, 1960), pp. 350-377; Tzvetan Todorov, "Synecdoches" *Communications* 16 (1970), pp. 26-35; Nicolas Ruwet, "Synecdoches et métonymies" *Poétique: Revue de Théorie et d'Analyse Littéraires* 23 (1975), pp. 371-388; Tanya Reinhart, "On Understanding Poetic Metaphor" *Poetics* 5 (1976), pp. 383-402; Michel Le Guern, *Sémantique de la métaphore et de la métonymie* (Paris: Larousse, 1973); Albert Henry, *Métonymie et métaphore* (Paris: Klincksieck, 1971); Gérard Genette, *Figures II: essais* (Paris: Editions du Seuil, 1969); J. Dubois, F. Edeline, J.M. Klinkenberg, P. Minguet, R. Pire, H. Trinon, *Rhétorique générale* (Paris: Larousse, 1970).

[2] Cf., for example, Heinrich Lausberg, *Elemente der literarischen Rhetorik* (München: Hueber, 1967), pp. 69, 75 and 78 for definitions of metonymy, metaphor and synecdoche.

[3] *Rhétorique générale*, p. 118.

[4] Henry, *op. cit.*, p. 64.

[5] *Ibid.*, p. 63.

[6] Jakobson, "Two Aspects," p. 81.

[7] Henry, op. cit., p. 63.

[8] Rhétorique générale, p. 106.

[9] Ibid., p. 107.

[10] Ibid., p. 118.

[11] Cf. Genette's argument for glissements from metonymy to metaphor in Gérard Genette, "La Métonymie chez Proust, ou la naissance du récit" Poétique: Revue de Théorie et d'Analyse Littéraires 2 (1970), p. 157: "loin d'être antagonistes et incompatibles, métaphore et métonymie se soutiennent et s'interprètent, et faire sa part à la seconde ne consistera pas à en dresser une liste concurrente en face de celle des métaphores, mais plutôt à montrer la présence et l'action des relations de 'coexistence' à l'intérieur même du rapport d'analogie: le rôle de la métonymie dans la métaphore."

[12] Jakobson, "Two Aspects," p. 62.

[13] Genette, op. cit., p. 47.

[14] Cf. Soeur Marie-Eleuthère, La Mère dans le roman canadien-français (Québec: PUL, 1964).

[15] Cf. Marie E. de Meester, Oriental Influences in the English Literature of the Nineteenth Century, Anglistische Forschungen 47 (Heidelberg: Winters, 1915).

[16] Leslie A. Fiedler, Love and Death in the American Novel (New York: Criterion Books, 1960), p. 151.

[17] J.G. Seume, Sämmtliche Werke Bd. 7 (Leipzig: Hartknoch, 1839), p. 72.

[18] Quoted in Elizabeth Wheeler Manwaring, Italian Landscape in Eighteenth Century England: A Study Chiefly of the Influence of Claude Lorrain on English Taste 1700-1800 (New York: Oxford UP, 1925), p. 207.

[19] Cf. Christopher Hussey, The Picturesque: Studies in a Point of View (London: Putnam's, 1927); Manwaring, op. cit.; Roderick Marshall, Italy in English Literature: Origins of the Romantic Interest in Italy (New York: Columbia UP, 1934); Kenneth Clark, Landscape into Art (Boston: Beacon Press, 1961).

[20] Ann Radcliffe, The Mysteries of Udolpho: A Romance (London: Oxford UP, 1966), p. 30. Further references to this edition will be made in the text.

[21] Hussey, op. cit., p. 231. Cf. also Marjorie Nicolson, Mountain Gloom and Mountain Glory (Ithaca: Cornell, 1959).

[22] Ibid., p. 231.

[23] A more detailed discussion of these questions will be found later in a chapter on Canadian fiction with African settings.

[24] Charles Robert Maturin, Melmoth the Wanderer: A Tale, ed. by Douglas Grant (London: Oxford UP, 1968), p. 386.

[25] Cf. Fiedler, op. cit., p. 108.

[26] Ibid., p. 108.

[27] Cf. Fiedler, op. cit.; Margot Northey elaborates on Fiedler in The Haunted Wilderness: Gothic and Grotesque in Canadian Fiction (Toronto: U of T P, 1976).

[28] Cf. Hilda in the chapters "Altars and Incense," "The World's Cathedral" and "Hilda and a Friend" in The Marble Faun, or, The Romance of Monte Beni (Boston: Houghton, Mifflin and Co., 1888), where Hawthorne comments: "Had the Jesuits known the situation of this troubled heart, her inheritance of New England Puritanism would hardly have protected the poor girl from the pious strategy of those good fathers. Knowing, as they do, how to work each proper engine, it would have been ultimately impossible for Hilda to resist the attractions of a faith, which so marvellously adapts itself to every human need. Not, indeed, that it can satisfy the soul's cravings, but, at least, it can sometimes help the soul towards a higher satisfaction than the faith contains within itself. It supplies a multitude of external forms, in which the spiritual may be clothed and manifested; it has many painted windows, as it were, through which the celestial sunshine, else disregarded, may make itself gloriously perceptible in visions of beauty and splendor. There is no want or weakness of human nature for which Catholicism will own itself without a remedy; cordials, certainly, it possesses in abundance, and sedatives in inexhaustible variety, and what may once have been genuine medicaments, though a little the worse for keeping" (p. 392).

[29] Cf. Sir Walter Scott, Anne of Geierstein, or, The Maiden of the Mist (Boston: Dana Estes, 1894), p. 7. "It was not an age in which the beauties or grandeur of a landscape made much impression either on the minds of those who travelled through the country, or who resided in it. To the latter, the objects, however dignified, were familiar and associated with daily habits

and with daily toil; and the former saw, perhaps, more terror than beauty in the wild region through which they passed, and were rather solicitous to get safe to their night's quarters, than to comment on the grandeur of the scenes which lay between them and their place of rest. Yet our merchants, as they proceeded on their journey, could not help being strongly impressed by the character of the scenery around them."

[30] Sir Walter Scott, *Waverley* (1814; rpt. London: Dent, 1911), p. 159: "The profession which he followed--the wilderness in which he dwelt--the wild warrior forms that surrounded him, were all calculated to inspire terror. From such accompaniments, Waverley prepared himself to meet a stern, gigantic, ferocious figure, such as Salvator would have chosen to be the central object of a group of banditti." Cf. also Northey, *op. cit.*, p. 14, for this point.

[31] Cf., for example, John T. Taylor, *Early Opposition to the English Novel* (New York: King's Crown Press, 1943).

[32] Perry Miller, *Nature's Nation* (Cambridge, Mass.: Belknap Press, 1967), p. 244.

[33] Cf. Ferdinand Baldensperger, "La Grande Communion romantique de 1827: Sous le signe de Walter Scott," *Revue de Littérature Comparée* 7 (1927), pp. 47-86; E. Preston Dargan, "Scott and the French Romantics," *PMLA* 49 (1934), pp. 599-629; Louis Maigron, *Le Roman historique à l'époque romantique: Essai sur l'influence de Walter Scott* (Paris: Librairie Ancienne Honoré Champion, 1912); Eric Partridge, *The French Romantics' Knowledge of English Literature 1820-1848: According to Contemporary French Memoirs, Letters and Periodicals* (Paris: Edouard Champion, 1924).

[34] Cf. Richard D. Altick, The English Common Reader: A Social History of the Mass Reading Public 1800-1900 (Chicago: U of Chicago P, 1957); James D. Hart, The Popular Book: A History of America's Literary Taste (New York: Oxford UP, 1950); Frank Luther Mott, Golden Multitudes: The Story of Best Sellers in the United States (New York: Macmillan, 1947); David A. Randall, "Waverley in America," The Colophon: A Book Collectors' Quarterly 1 (1935), pp. 39-55.

[35] Cf. the chapters on Charles Brockden Brown and James Fenimore Cooper in Fiedler, op. cit., pp. 106-148 and pp. 149-212.

[36] Cf. Milan V. Dimić, "Aspects of Canadian and American Gothicism," Proceedings of the Seventh ICLA Congress (Stuttgart: Kunst und Wissen; Budapest: Hungarian Academy of Sciences, in press).

[37] Nathaniel Hawthorne, The Marble Faun: Or, the Romance of Monte Beni (Columbus: Ohio State UP, 1968), p. 3.

[38] Charles Brockden Brown, Edgar Huntly or Memoirs of a Sleep-Walker (1799; rpt. Port Washington, N.J.: Kennikat, 1963), p. 4.

[39] Fiedler, p. 142.

[40] Hugh Holman, ed., Views and Reviews in American Literature, History and Fiction (Cambridge, Mass.: Belknap Press, 1962), p. 265.

[41] G. Harrison Orians, "The Romance Ferment after 'Waverley,'" American Literature 3 (1932), p. 420.

[42] Grenville Mellen quoted in Orians, op. cit., p. 424.

[43] Cf., for example, Hoxie Neale Fairchild, The Noble Savage: A Study in Romantic Naturalism (New York: Columbia UP. 1928).

[44] James Fenimore Cooper, The Deerslayer, in The Leatherstocking Saga (New York: Pantheon Books, 1954), p. 63.

[45] Cf. Northey, op. cit.

[46] Frederick Jackson Turner, "The Significance of the Frontier in American History," in Philip Durham, Everett L. Jones, eds., The Frontier in American Literature (New York: The Odyssey Press, 1969), p. 11.

[47] Wilson O. Clough, The Necessary Earth: Nature and Solitude in American Literature (Austin: U of Texas P, 1964), p. 177.

[48] Leo Marx, The Machine in the Garden: Technology and the Pastoral Ideal in America (New York: Oxford UP, 1964), p. 72.

[49] Henry Nash Smith, Virgin Land: The American West as Symbol and Myth (New York: Harvard UP, 1950), p. 70.

[50] Benjamin T. Spencer, The Quest for Nationality: An American Literary Campaign (Syracuse: Syracuse UP, 1957), p. 87.

[51] Ibid., p. 87.

[52] Hamilton James Eckinrode, "Sir Walter Scott and the South," North American Review 206 (1917), p. 598; cf. also Grace

W. Landrum, "Notes on the Reading of the Old South," American Literature 3 (1931), pp. 60-71; Grace W. Landrum, "Sir Walter Scott and his Literary Rivals in the Old South," American Literature 2 (1930), pp. 256-276; G. Harrison Orians, "Walter Scott, Mark Twain and the Civil War," South Atlantic Quarterly 40 (1941), pp. 342-359; V.R., "Walter Scott and the Southern States of America," Notes and Queries 169 (1935), pp. 328-330.

[53] Eckinrode, op. cit., p. 598.

[54] Orians, "Walter Scott," p. 343. In a sense, this attitude persisted up to the Agrarian Movement in the 1930's and 40's. Cf., for example, I'll Take My Stand: The South and the Agrarian Tradition, by Twelve Southerners (New York: Harper, 1962).

[55] Cf. Hart, op. cit., p. 191 ff.

[56] William Dean Howells, Criticism and Fiction, American Century Series (New York: Hill and Wang, 1967), p. 138.

[57] Miller, op. cit., p. 246.

[58] Ray Palmer Baker, A History of English-Canadian Literature to the Confederation: Its Relation to the Literature of Great Britain and the United States (Cambridge: Harvard UP, 1920), p. 17.

[59] Ibid., p. 19. Underlining mine.

[60] Desmond Pacey, Creative Writing in Canada (Toronto: Ryerson, 1952), p. 19.

[61] John Richardson, Wacousta, or, The Prophecy: A Tale of the Canadas, 3 vols. (London: Cadell, 1839), p. 23. For this discussion, cf. Marcia Kline, Beyond the Land Itself: Views of Nature in Canada and the United States, Essays in History and Literature (Cambridge, Mass.: Harvard UP, 1970) and Northey, op. cit.

[62] Wacousta, p. 237.

[63] Ibid., p. 247 ff.

[64] On the subject of the frontier in Canadian literature cf. Wilfrid Eggleston, The Frontier and Canadian Letters (Toronto: Ryerson, 1957).

[65] J.M.S. Careless, "Frontierism, Metropolitanism and Canadian History," The Canadian Historical Review 35 (1954), p. 18; cf. also Donald Creighton, Towards the Discovery of Canada (Toronto: Macmillan, 1972); John L. McDougall, "The Frontier School and Canadian History," The Canadian Historical Association 1929, pp. 121-125; David Jackel, "Northrop Frye and the Continentalist Tradition," Dalhousie Review 56 (1976), pp. 221-239.

[66] Marx, op. cit., p. 72.

[67] Creighton, op. cit., p. 59.

[68] Ralph Connor, The Man from Glengarry (Toronto: Revell, 1901), p. 108.

[69] Arnold Haultain, Goldwin Smith: His Life and Opinions (Toronto: McClelland and Goodchild Ltd., n.d.), p. 35.

[70] Ibid., p. 35.

[71] Goldwin Smith, "The Lamps of Fiction," in Lectures and Essays (Toronto: Hunter, Rose and Co., 1931), p. 73.

[72] Ibid., p. 73.

[73] R.L. McDougall in a personal letter. Cf. also John Pengwerne Matthews, Tradition in Exile: A Comparative Study of Social Influences on the Development of Australian and Canadian Poetry in the Nineteenth Century (Toronto: U of T P, 1962), who mentions an unpublished paper of McDougall's on the subject of Scott's influence on Canadian literature.

[74] Smith, "The Lamps," p. 71.

[75] Elizabeth Wallace, Goldwin Smith: Victorian Liberal (Toronto: U of T P, 1957), p. 111.

[76] Smith, "The Lamps," p. 73.

[77] Carl F. Klinck, ed., Literary History of Canada: Canadian Literature in English, 2nd ed., part two (Toronto: U of T P, 1976), p. 209.

[78] For detailed accounts of the influence of Scott on French-Canadian literature cf. Laurence A. Bisson, Le Romantisme littéraire au Canada français (Paris: Librairie Droz, 1932); David M. Hayne, "The Historical Novel and French Canada" (Ph.D. Diss., Ottawa, 1945); David M. Hayne, "Les Origines du roman canadien-français," in Archives des lettres canadiennes 3 (Montréal: Fides, 1971), pp. 37-67; Maurice Lemire, Les Grands

Thèmes nationalistes du roman historique canadien-français, Vie des Lettres Canadiennes (Québec: Les Presses de l'Université Laval, 1970).

[79] Aubert de Gaspé, Philippe, *Le Chercheur de trésors ou l'influence d'un livre* (Québec: Réédition Québec, 1968), p. 2.

[80] Cf. Mireille Servais-Maquoi, *Le Roman de la terre au Québec* (Québec: PUL, 1974), p. 8.

[81] For a complete list of such collections cf. Lemire, *op. cit.*, p. 9 ff.

[82] Aubert de Gaspé, Philippe, *Les Anciens Canadiens* (Montréal: Beauchemin, 1931), p. 12.

[83] *Ibid.*, p. 13.

[84] J.P. Tardivel, *Pour la patrie: Roman du vingtième siècle* (Montréal: Cadieux et Derome, 1895), p. 3.

[85] Edmond Rousseau, *Les Exploits d'Iberville* (1888) quoted in Guildo Rousseau, *Préfaces des romans québécois du dix-neuvième siècle* (Sherbrooke: Editions Cosmos, 1970), p. 84. Rousseau's study is also a rich source for the indifferent attitude of nineteenth century Québécois novelists towards the technical aspects of fiction writing.

[86] Léopold Lamontagne, "Les Courants idéologiques dans la littérature canadienne-française du dix-neuvième siècle," in Fernand Dumont, Jean-Charles Falardeau, eds., *Littérature et société canadienne-française* (Québec: PUL, 1964), p. 116.

[87] Jacques Viens, "La Terre" de Zola et "Trente Arpents" de Ringuet: Etude comparée (Sherbrooke: Editions Cosmos, 1970).

[88] Viens categorises his comparisons in terms of "une étude thématique du chaud, du froid, du visqueux et de l'humide" and investigates their frequency and textual associations in order to come to his conclusions.

[89] Camille Roy, Nouveaux Essais sur la littérature canadienne (Québec: Imprimerie de l'Action Sociale, 1914), p. 7.

[90] Nicole Deschamps, "Les 'Anciens Canadiens' de 1860: Une Société de seigneurs et de va-nu-pieds," Etudes Françaises 1 (1965), p. 11 ff.

[91] Daniel Hoffman, Form and Fable in American Fiction (New York: Norton, 1973), p. 172.

[92] David M. Hayne, "Les Grandes Options de la littérature canadienne-française," Conférences J.-A. de Sève 1-10 (Montréal: Les Presses de l'Université de Montréal, 1969), p. 29.

[93] Frank Davey, "Surviving the Paraphrase," Canadian Literature 70 (1976), pp. 5-13. Cf. also Marine Leland, "Québec Literature in its American Context," in David Staines, ed., The Canadian Imagination (Cambridge, Mass.: Harvard UP, 1977), pp. 188-225.

[94] Judith Gleason, This Africa: Novels by West Africans in English and French (Evanstown: Northwestern U, 1965), p. 41.

[95] Ibid., p. 41.

[96] Matthews, *op. cit.*, p. 94.

[97] Ramsay Cook, "L'Historien et le nationalisme: Le Cas Michel Brunet," *Cité Libre* 73 (1965), p. 5.

[98] William Dean Howells, *A Chance Acquaintance* (Bloomington: Indiana UP, 1971), p. 64.

[99] *Ibid.*, p. 65.

[100] *Ibid.*, p. 58.

[101] E.K. Brown, Leon Edel, *Willa Cather* (New York: Knopf, 1957), p. 280.

[102] Willa Cather, *Shadows on the Rock* (Boston: Houghton Mifflin, 1938), p. 69.

[103] *Ibid.*, p. 41.

[104] Cf. *ibid.*, p. 30.

[105] John H. Randall, *The Landscape and the Looking Glass* (Boston: Houghton Mifflin, 1960), p. 320.

[106] Cather, *Shadows*, p. 270.

[107] For a complete list cf. Lemire, *op. cit.*, p. 9 ff., p. 247 ff.

[108] Aubert de Gaspé, Les Anciens Canadiens, p. 13 ff. Underlining mine.

[109] Ibid., p. 13.

[110] William Kirby, The Golden Dog: A Romance of the Days of Louis Quinze in Québec (Toronto: Musson, 1922), p. 369.

[111] Kirby is not alone among English-Canadian authors who have used French-Canadian setting in their writing for a similar purpose. Gilbert Parker's The Seats of the Mighty (1896) has been mentioned; others were Rosanna Leprohon's The Manor House of de Villeral (1859) and Antoinette de Mirecourt (1864) and John Lesperance's The Bastonnais (1877). Klinck provides whole lists of English-Canadian historical romances with French-Canadian setting as a backdrop and with varying degrees of what Roper-Schieder-Beharriell call "historical responsibility." Cf. Gordon Roper, Rupert Schieder, S. Ross Beharriell, "The Kinds of Fiction (1880-1920)," Canadian Literature in English, second ed., vol. 1 (Toronto: U of T P, 1976), p. 301.

[112] Cf. Deschamps, op. cit.

CHAPTER II

INTERNATIONAL SETTINGS IN CANADIAN FICTION

The international theme in American literature

One of the common critical approaches to nineteenth century American literature consists in reducing its specific character to the result of a geographical formula with cultural implications. Henry Seidel Canby, in a study on Henry James and Mark Twain, has termed it "Turn West, turn East."[1] The "West" component of this formula refers to the frontier concept which we have already touched upon in the previous chapter. For Crèvecoeur, the frontier had given rise to "the American, this new man . . . who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the new government he obeys and the new rank he holds."[2] Crèvecoeur's frontier as a "social contract" was significantly altered in Frederick Jackson Turner's "The Significance of the Frontier in American History" which stressed the geographical and sociological aspects of the concept and, with its interpretation, influenced generations of American history students. According to Turner, the frontier is responsible for the development of American independence and self-assertion against Europe. As the frontier moves westward, it confronts the settler with an ever renewing tabula rasa, virtually uncultivated and unpopulated. Whereas the proximity of New England to the British mother country had provided the settlers in the American East with prescribed patterns of thinking and acting, every frontier marked a new beginning:

> This perennial rebirth, this fluidity of American life, this expansion westward with its new opportunities, its continuous touch with the simplicity of primitive society, furnish the forces dominating American character.[3]

One of the concerns of early nineteenth century American writers is to describe this perpetual clash between civilization and savage wilderness and thus preserve pioneer life with its austerities and victories for posterity. Whereas the South had allegedly exploited Walter Scott to foster its own feudalist tendencies, the West sensed affinity in Scott's rugged Highland mountains and glens to its own setting and longed for him or a successor of his to describe it:

> How many times have I longed for him [Scott] to come to my beloved country, that he might describe, as no one else ever can, the stream, the swamp, the river, the mountain, for the sake of future ages. . . . Without Walter Scott these beauties must perish unknown to the world.[4]

The dilemma of the frontier concept was, of course, that the frontier could not move westward indefinitely, and in fact, was closed towards the end of the nineteenth century in California. This implied that the frontier concept lost its basis in geographical reality, but had been too insisted upon to be abandoned in literature. The closure of the American frontier is the origin of that self-reflective return to the myth of the American West in Scott Fitzgerald, Ernest Hemingway and Nathanael West. Both Fitzgerald, in The Last Tycoon, and West, in The Day of the Locust, make use of the sham world of Hollywood in order to expose the impossibility of the American dream. What Turner termed "fluidity" as a characteristic of frontier society, has become static and uninspiring. Jack Kerouac's On the Road illustrates perhaps best the disorientation the east-west pull has undergone in American literature. The hero of his novel dashes from east to west to east and finally escapes into the South, to Mexico, as the only possibility left open. America was seeking for new directions, in order to break away from the East-West alternative, which no longer qualified as such.

The East represented America's contact with Europe, both culturally and geographically. It stood for norms taken over from the old country, it craved for a re-establishment of Europe, preferably Britain, on the American continent. Since the emergence of American literature roughly coincided with that of the Romantic movement in Europe, it was for the sublime and the picturesque that American authors hungered. We have briefly mentioned the despair of a number of nineteenth century American authors, who failed to find the necessary nightingales, ruins and castles in their own environment. American painters, such as Thomas Cole, travelled to Europe in order to find material for inspiration. The values of the East were derivative, static and aristocratic, even if there was no nobility. Kitty's Bostonian suitor Arbuton in A Chance Acquaintance may be mentioned again in this context, as a suitable example of this Eastern culture.

It is not surprising that the "East" and "West" attitudes should have produced friction between themselves, which reflects on the work of a number of nineteenth century American writers. In fact, it would be very difficult to point out American writers who can be clearly categorized as belonging to either one of the two attitudes. The concept only exists as a duality where one component defines the other. The East-West concept in American literature may perhaps be best described as a system of co-ordinates where the individual works assume positions according to their "East" or "West" preoccupation. Canby has suggested an example with Mark Twain and Henry James as representatives of the "East" vs. "West" duality. We have come across Mark Twain earlier in connection with his criticism of Scott, in which, characteristically, he was supported by Walt Whitman, who rejected Shakespeare on the same grounds. Mark Twain mocked at the American worship for all things European in The Innocents Abroad (1869), A Tramp Abroad (1880) and A Connecticut Yankee in King Arthur's Court (1889), and at the same time confronted the problem of the closed frontier in The Adventures of Huckleberry Finn (1884) whose "journey does not take him to the stars but only into the hell of his own civilization."[5] Twain's formula is not a simple rejection of European decadence and overbearance, as one might conclude from The Innocents Abroad. His choice implies acceptance of whatever social deadlock America--no longer a fluid society--might find itself in by that time.

With Henry James, on the other hand, we turn to the American expatriates, those writers for whom the attraction of the East became too strong to stay. From what we have said above, it follows that the development of a West vs. East concept in American culture was the prerequisite for anything like expatriate literature to develop. For in spite of the attraction of European life and letters, American writers needed a definite idea of what they were and what they were doing, in order to be able to undergo a fruitful confrontation with the old world. The international theme in James' novels such as Roderick Hudson (1876), The American (1877), The Portrait of a Lady (1881), The Princess Casamassima (1886), The Wings of a Dove (1902), The Ambassadors (1903) and The Golden Bowl (1904) has been frequently described as the confrontation of American innocence, notably that of a young American woman, with the experience and fatigue of the Old World. Isabel Archer's marriage to Gilbert Osmond, an expatriate American, virtually a European, whom she took as the epitome of refinement, signifies such a clash. Isabel's error proceeds not only from her attraction to cultural sophistication, but also from her scorn for the philistine in American middle class life--an attitude that distinguishes her from Kitty's in W.D. Howells' A Chance Acquaintance.

> [The] "innocent abroad" appears in a dual role. His actions take on a positive meaning when he goes forth to battle the old evils of history encountered on Europe's lighted and decorated stage, but in another mood this same "innocent abroad" ceases to be a crusader and becomes a philistine, shallow, complacent, and vulgarly insensitive to the splendor and glory of the past.[6]

The international theme in American literature which was always present in one form or another, became disproportionately prominent shortly after the first World War, when the "lost generation" gathered in Paris, among them Gertrude Stein, Scott Fitzgerald and Ernest Hemingway. What seems particularly paradoxical about these authors is that, at least in Fitzgerald's and Hemingway's case, they stand for a revival of the American frontier myth. By now, the concept had become such a cliché and automatic response in American literature that it was recognizable even when separated from its original American setting. Hemingway's code of honour and worship of virility are directly related to the ideals of the frontierman, although he uses them in novels or short stories set in Spain (For Whom the Bell Tolls), France (The Sun Also Rises), Cuba (The Old Man and the Sea) or Africa (The Snows of Kilimanjaro).

The feelings of American post-war writers as a "lost generation" were largely due to their involvement or even non-involvement in the war, which brought those who had fought in Europe back disillusioned and made those who had stayed behind feel "the backwash of disillusionment."[7] Hemingway's A Farewell to Arms (1929), together with Dos Passos' Three Soldiers (1921) and Cummings' The Enormous Room (1922) reflect an American soldier's view of a war, which does not affect him directly. By this time, the innocence vs. experience theme that James had been preoccupied with in his novels had faded. The Americans in The Sun Also Rises appear just as fatigued as their European counterparts, and American middle class and small town life no longer appear as options for a more wholesome existence; certainly not after Hemingway had written a short story like The Killers. It is true that Sinclair Lewis was dwelling on the self-complacent aspects of American middle-class life in Main Street (1920), Babbitt (1922), and Elmer Gantry (1927), but they were not meant as a desirable alternative to freedom. The impact of Europe, at this stage, is no longer so much one of a cultural, but of an intellectual nature. Whereas Hemingway's hero in A Farewell to Arms appears uninvolved and detached and deserts for the sake of a woman, Robert Jordan in For Whom the Bell Tolls has found a cause in the Spanish Civil War. Europe, at that point, almost seemed to offer a substitute for the closed frontier,[8] although For Whom the Bell Tolls very clearly shows the cruelty and dishonesty with which devotion to an ideological cause has to cope.

America has indicated a fairly consistent pattern in its literary relations to Europe. Although Turner's frontier concept has been criticized for being too one-sided and leaving out alternatives such as "influential groups as Southern agrarians, Eastern capitalists, and Middle Western Progressives,"[9] his formula still furnishes us with a very useful theory which helps us to determine the implications of American literature set and written outside of the United States. On the one hand, expatriate literature, especially during the earlier periods of American literature, tended to be re-absorbed into the literature of the colonial mother-country, i.e. Britain. As long as "the courtly muses of Europe" were influential, the attraction of the American West was not able to constitute a counterbalance strong enough to point to a distinct American alternative to British literature, its settings and themes. James Fenimore Cooper's career coincides with this point in American literature. Cooper, in his old age, became an expatriate and began to criticize America in his late novels, for which he, who had been highly acclaimed in his early career, was promptly ostracized by his fellow countrymen. Once writers such as Mark Twain had established the West as a genuine alternative to Europe and its cultural counterpart in New England, American expatriate writers retained their identity even when they lived and wrote abroad and set their novels in places other than America. This self-assertion fluctuated between open mockery at the crumbling ruins of Europe in Mark Twain's travel books and sketches and attraction to the

European way of life as an alternative to American philistinism in James' novels. Expatriatism at this stage indicated the established independence of American literature, which could suffer its authors to go abroad without their being absorbed beyond recognition. This firm profile declined somewhat in the Parisian Lost Generation which no longer had a definite concept to hold against Europe. One might almost say that it is the absence of an ideological concept which distinguishes the American expatriate authors of the 1920's. Their stylistic achievements were the more prominent and of great influence on twentieth century European literature.

International settings in English-Canadian fiction

It is more difficult to assess English Canada's relation to Europe than it is for the United States. More difficult in the sense that the neat West-East formula, however simplistic it may be, is hardly applicable to English-Canadian fiction.

The geographical condition of Canada allowed for a more direct infiltration of the continent with British influence than was possible in the United States:

> . . . this huge communications and transport system [Saint Lawrence and other west-east oriented waterways] could transfer immigrants, ideas, and impulses in one direct channel from Britain deep into the heart of the continent.[10]

Environmentalism in Canadian history therefore does not appear in the shape of a frontier concept, in which the westward moving frontier gradually loses touch with the predominance of imported European culture, but, on the contrary, as an agricultural and trade settlement firmly controlled by the "developing eastern centres of commerce and industry."[11] The Canadian counterproposal to frontierism is "metropolitanism." If one insists on applying the frontier concept, one has to allow for so many exemptions and modifications that the formula becomes practically useless. Donald Creighton mentions the western disturbances of 1869-70 and 1885 as well as the Upper Canada rebellion of 1837 where the roles assigned by the Turner thesis to the frontier on the one hand and the cities on the other were unaccountably reversed, having the frontiersmen act as the conservatives and the city dwellers as rebels.[12]

The premise of Turner's frontier thesis--frontier vs. Europe--is incomplete for Canada, where we have to add a third dimension, namely the United States. Their attraction could reinforce either of the two other forces, or it could become a totally independent factor. When Susanna Moodie disgustedly comments on the Yankees in Roughing it in the Bush, the image of America blends with that of the savage wilderness on the frontier whereas the influence of the American loyalists on the Maritimes and Ontario underlined that of the British mother country. By the time Sara Jeannette Duncan published her articles in The Week, America had become an alternative to Europe:

> . . . we have not escaped as it was impossible we should escape, the superior influence of a people overwhelming in political and social faith, the natural conditions of whose life we share, and with whom we are brought every day into closer contact.[13]

Unlike the United States, whose literary reaction to Canada is negligible, English Canada's literature concerning Europe is counterbalanced by a large body of fiction dealing with Canada's proximity to the United States. This third factor in addition to the West-East pull may well be held responsible for the fact that in English-Canadian fiction neither the West nor the East are as clearly defined as in American literature, nor is their confrontation so poignant. It has been pointed out earlier that pioneer writers such as Susanna Moodie and Catherine Parr Traill continued to impose the patterns of English life style on their existence on the frontier, even though they may have been reduced to merely verbal faithfulness to their British tradition, which required them to have hedgerows and carefully planned gardens. Unlike the writings of their American counterpart, Mrs. Kirkland, there is no final acceptance of the frontier as turned away from Britain, towards the unexplored West. Life on the frontier seems to have been rarely associated with the feeling of victory and achievement found in American literature, and there is little or no romance about the opening of the West: "The Wild West hero who proved so hardy in American literature had little place where the law and order of the North West Mounted Police had preceded settlement."[14]

John Matthews speaks of the "instrument" in the Canadian experience, where food, warm clothes and especially a house came to be seen as more than a necessary physical shelter. They were the means with which to hold the environment at bay, even to pretend it was not there at all. No such escape is possible, of course, if we think again of Richardson's Wacousta and Miss de Haldimar's picturesque bedroom with its attempt at taming the wilderness with a few quaint objects. As late as in Ralph Connor's Man from Glengarry we find evidence for such an attempt at shaping the wilderness to the purposes of custom. The "instrument" here is religion, and Connor had made sure its effects were more lasting than those in Wacousta. The Man from Glengarry is not a frontier romance proper, since it sees little positive value in frontier life unless it is moulded by Christianity and propriety. In Connor's novels, the perpetual rebirth of the American society on the frontier was modified into "a mythical land, a place where . . . Men went to escape the old life and in search of a new life, and there the faith in conversion and rebirth took on a new meaning."[16] Marcia Kline has summarized the differences in the West-East concept for America and Canada in a formula which is provocative in its simplicity:

> . . . the Canadian skips the frontier and looks east--east to the landscape of Gloucestershire and the all-protective Union Jack. But the American while ignoring Mrs. Kirkland or Ishmael Bush never goes East; instead he confidently "lights out for the West" and the house of Natty Bumppo.[17]

If Canada endeavoured so much to preserve the values of Britain in its own country, there was not much likelihood that Canadian literature would develop an international theme by defining itself against the culture of the old country as Mark Twain has done. Many of the English-Canadian novels dealing with a Canadian's experience of Europe, especially Britain, express surprise that the Canadian should be considered an outsider from some exotic country. This state of surprise, examples of which we shall examine later, is a first indication that a fictional character in a Canadian novel may experience Europe not as quite the _équivalent d'imagination_ he or she had expected it to be. Our survey of the differing attitudes towards Europe in the United States and in Canada has supplied us with some material to map out the semantic field from which London as a place-name in early Canadian novels draws its denotations. We have mentioned the direct cultural and economic tie maintained between Canada and Britain, which made the latter appear as the source of any kind of civilization for English Canada. The idea attached to London as place-name in Canadian literature is correspondingly exalted at the outstart. "London" functions as a metaphor originating in the similarity between the synecdoches of the city as the seat of imperial power, on the one hand, and a colonial's admiration of that very power, on the other. Early examples of Canadian fictional characters visiting London, such as Haliburton's _Attaché_, on which we shall comment presently, do not examine whether this metaphor is viable; in other words, they have no doubt that the similarity between the two synecdoches mentioned does, in fact, exist. Characteristically, these examples hardly contain any physical detail of London as a city; impressions of squalor and social injustice do not disturb the preconceived image. Yet the attitude of Canadian fictional characters towards London was soon to change; they were going to submit the revered monuments and sites to critical scrutiny, and make up their own minds whether their expectations had been met or not. As a matter of fact, we may describe the history of London settings in English-Canadian fiction as a progressive discovery of the fact that the similarity "London" as a place-name is based upon cannot be proven objectively. The protagonist finds himself called upon to re-create the idea of London in his own mind, this time as an équivalent d'observation, founded on his own visual impressions. Genette comments on transfers from metonymy to metaphor in Proust.[18] We hope to demonstrate that it seems legitimate to reverse his argument and speak of a glissement from metaphor to metonymy in the changing manner "London" as a place-name is viewed in English-Canadian fiction.

If one can speak of a dominant point of view in The Attaché it is that of an American loyalist or a Nova Scotia tory. The narrator of The Attaché, or Sam Slick in England (1843-44)[19] uses the model of the travelogue as a skeleton for his report on England. But although there are chapters on the Tower, Ascot and a presentation at court, "local description . . . is not . . .

[the narrator's] object."[20] Instead, Sam Slick, complemented by the more educated and sober narrator, comments on English institutions and customs and compares them to their American counterparts. The individual experience of London and the myth attached to it is not an issue. England represents a political conviction:

> I love England. I love its institutions, its literature, its people. I love its law, because, while it protects property, it ensures liberty. I love its church, not only because I believe it is the true church, but because though armed with power it is tolerant in practice. I love its constitution, because it combines the stability of a monarchy, with the most valuable peculiarities of a republic, and without violating nature by attempting to make men equal, wisely follows its dictates, by securing freedom to all.[21]

For the Attaché going to England means matching the ideal of this conviction against reality. He both accepts England as the master mind of British North America, and asserts himself as a colonial against British superciliousness.

Sara Jeannette Duncan, however, seems to stand at a turning point in the treatment of the international theme in Canadian fiction. In fact, one might describe her as a Janus-faced author. On the one hand, she helped to define the Canadian and North-American identity in her novels of American and Canadian girls experiencing Europe (An American Girl in London, 1891; A Voyage of Consolation, 1898; Cousin Cinderella, 1908), or of Europeans being exposed to America in Those Delightful Americans, 1902. On the other hand, she remained completely absorbed in the imperialist and colonial tradition of writing, as established by Rudyard Kipling, in her Anglo-Indian novels, such as The Simple Adventure of a Memsahib (1893) and Vernon's Aunt: Being the Oriental Experiences of Miss Lavinia Moffat (1894). Through her novels and criticism in The Week, Duncan appears as a woman whose ideological insights were far ahead of what Canadian literati at that time were able to achieve. In an 1887 article on "Outworn Literary Methods" she claims the advent of a new kind of fiction in Canada: "All orthodoxy is gone out of it. . . . Fiction has become a law unto itself."[22] She was obviously not referring to Zola and his followers who had to be ostracized in a magazine whose editor was a man of Goldwin Smith's convictions, but she did echo some of W.D. Howells' ideas of an American realism which she greatly admired. She introduced a moderate realism into a theme, which, by Haliburton and de Mille, had been covered in a series of humourous travel sketches. The travel sketch still sustains part of the plot in An American Girl in London, just as we can perceive a travel guide to Québec and surroundings in Howells' A Chance Acquaintance; there are chapters on Westminster Abbey, on Madame Tussaud's, on Ascot, on Oxford. When Mamie Wick, the central character of An American Girl in London arrives in London, its famous sights are nothing but a complex of expectancies and preconceived notions in her mind. "Then I rattled away," she notes, "through the blurred lights of your interminable twisted streets to the Metropole, fancying I saw Westminster Abbey or St. Paul's through the rain at every turn."[23] But gradually names undergo a transformation for her as she is being confronted with the concepts hiding behind them:

> The very names on the street corners held fascination enough, and each of them gave me the separate little thrill of the altogether unexpected. I had unconsciously believed that all these names were part of the vanished past I had connected them with, forgetting that in London names endure. (p .52)

Mamie's experience may be described as a relocation of names in time and space. What she had held to be unchanging facts turn out to be a series of fluid notions, at once independently existing from her personal vision and yet shaped and coloured by her response to them. When Mamie visits Oxford, she comments:

> I suppose we have rather a large exaggerated idea of Oxford in America, thinking about it, as it were, externally. As a name it is . . . constantly before us. . . . (p 237)

She described the result of her visit as the exchange of an imaginary referent for a physical one: High Street in Oxford, the "High," of which Mamie had "quite an extensive State Street or Wabash Avenue idea" turns out to be "a very curious old street," a sight so unfamiliar to Mamie's preconceived idea that she asks her companion, Lady Torquilin: "Shall we get . . . any glimpse of the High. . ? (p. 238), while she is actually walking along it. Duncan's treatment of an American's experience of Europe concentrates on the protagonist's personal point of view and her progressive exploration of clichés captured in place-names.

An American Girl in London reflects on tourist attractions through a personal point of view, and it is not so much the truthful description of buildings and customs that counts than the colouring they are given by that perspective. Duncan's device is even more obvious in Cousin Cinderella, written seventeen years later than An American Girl in London and obviously meant as a Canadian counterpart to the first novel. Cousin Cinderella has little of a tourist guide about it and relies quite comfortably on a minimum of clichés established by previous travel literature on Europe. At this point, European setting is beginning to lose its picturesque value within the novel. Trafalgar Square and Buckingham Palace no longer need to be described in order to evoke the typical situation of a North-American visiting the old country. The clichés for both sides of the confrontation have been established and can be manipulated. Consequently, Mrs. Duncan is able to relate the differences in the experience of a Canadian girl in London against the foil of her American counterpart. Mary Trent, the Cousin Cinderella, soon finds out that the English pay much less attention to her and her brother Graham than to the young American Evelyn. As the book puts it, all American girls visiting Europe are expected to be rich, and, as such, are desirable objects for marriage into the impoverished aristocracy, a cliché that lingers on from Henry James' Portrait of a Lady. But it is not only the greater materialistic value suspected in every American that makes them more prominent than their Canadian counterpart. We may assume that Americans are also grudgingly granted an identity of their own, whereas Mary and Graham Trent are looked upon as colonial appendices. Mary's and Graham's personal involvement in English society through successful or abortive marriage projects leads Mary to a much more critical view of Britain than Mamie Wick ever achieves in An American Girl in London. A visit to an English country home of the aristocracy has now become the means of persiflage and exposure of a decadent and money-greedy class. Duncan's satirical approach to the international theme is a mild echo of its treatment in Twain's The Innocents Abroad. In her novels, however, the theme is played out on the level of social comedy with love and marriage intrigues as pivotal points, whereas the theme assumes allegorical dimensions in The Innocents Abroad. Twain's ship is called the Quaker City and suggests a miniature America with all its prejudice, hopes and national qualities made mobile to visit the Old World. Its spiritual quality, however much it may be modified by Twain's buffoonery, associates the book with Melville's Moby Dick and the Pequod.

In spite of Sara Jeannette Duncan's attempt at distinguishing between an American and Canadian point of view of England, she does not convey two distinct perspectives. Mary Trent's criticism of British society is North-American criticism of Europe proper.

She establishes herself as an individual, but has not much to resist the British indifference towards her as a Canadian:

> Since England thinks they are of no importance and England still commands their loyalty, the Trents are forced to wonder whether they really are of any importance. They respond with the well-known Canadian irony and self-deprecation.[24]

Sara Jeannette Duncan's direct literary successors, although removed from her by several decades, are Ethel Wilson and Mavis Gallant, who also tend to translate the international theme into social drama with little or no ideological framework. In both Gallant's and Wilson's novels and short stories it is mostly young girls or women or children who experience the shock of European culture. Mavis Gallant, who was born in Montréal but has lived in Paris most of her life, frequently deals with young American women whose husbands are stationed in Europe and who find themselves disoriented in their new surroundings. Ethel Wilson's novels Hetty Dorval (1947) and The Innocent Traveller (1949) are more interesting in this context, since their extensive treatment of setting falls within our critical concern. In Hetty Dorval and The Innocent Traveller, Wilson selects certain elements of two juxtaposed settings, in order to develop them into a dichotomy of narrative values. Unlike Haliburton and Duncan, where Canada as an alternative setting to Europe is implied in the narrative, not explicitly described, Wilson transfers the juxtaposition of settings and their related values to Canada itself. The link between Europe and Canada is made through a central character whose personality is sufficiently ambivalent to reflect the specific elements of either setting. Consequently, Hetty Dorval herself and, to a lesser extent, Topaz Edgeworth in The Innocent Traveller, constitute synecdochic elements[25] within the settings described, and function as pivotal points, generating transfers from one concept of setting to another. These transfers originate in Europe as a metaphor which, through physical and psychological experience, is found untenable, and glides into metonymy. Frank Burnaby, in a sense, explores the semantic field associated with Hetty and the Europe she represents; instead of tracing provable denotations, which would justify Hetty's pretensions, Frankie discovers a murky past.

Hetty Dorval is introduced as a person who does not blend with the scenery of Frankie's native British Columbia:

> I had never seen the rider; indeed, you wouldn't see anyone like her in all our part of that western country. She seemed to be young and she had a good seat. She rode on one of those small English saddles--which other people didn't--and sat erect but easy; and no one near us wore that kind of riding clothes.[26]

Hetty's bungalow above the ravine of the Thompson River comes to be the synecdochic index of her existence in these surroundings. Its windows are brightly lit for everybody who chooses to look into the house, but it remains as impenetrable as a glass case. Equally, "anybody looking out of the front windows of Mrs. Dorval's bungalow could look down on to the racing Thompson River" (p. 3), but it remains a viewing-post only. Hetty has surrounded herself with the paraphernalia of a cultivated European life: a piano, French books, beautiful clothes, Mrs. Broom, her housekeeper. Her food is bought in Vancouver, and she abhors tinned jam. All these objects function as a protective "instrument" against the savage and ambiguous scenery Ethel Wilson is careful to establish:

> If the person in Mrs. Dorval's bungalow feels any fear of this scene, or if the person is subject in solitude to moods of depression and despair, then that person had better . . . go . . . to some comfortable town full of people. (p. 3)

In fact, all these "instruments" arrive before Hetty ever appears on the scene, and it is through a mass of packing cases that Frankie first gets interested in Mrs. Dorval. Throughout the novel, Ethel Wilson keeps referring to Hetty's bungalow, even long after she has vacated it. For both Frankie and her parents it remains permeated with Hetty's presence, until Frankie's mother, whose name for Hetty is "The Menace," opens the house and the windows and occupies it both physically and spiritually. The house motif in the sense of a glass-case offering at once protection and observation is taken up again later in the novel, when Frankie and her British friends Richard and Molly meet Hetty Dorval at Scott's in London. "I'll bet, I thought, dollars to doughnuts, Hetty was looking out of the window and saw us coming" (p. 108). It is not only nature that Hetty contemplates, and never gets involved with, but also people. Whereas Frankie has come to be associated with her British-Columbian home, Richard and Molly are identified with the English sea coast. Neither Frankie nor her English friends set themselves apart from nature, and "Cliff House" and its inhabitants is clearly described as an antidote to Mrs. Dorval's bungalow:

> Cliff House to me means being on the heather on the high cliffs looking out to sea, with a big wind blowing in from the West and the ocean booming in the caves below. It means Molly with her brown hair streaming back, facing the sky, the wind, the wheeling gulls, the sound of everlasting breakers and the sparkling sea beyond--all bright sight, sound, scent and the coarse feel of the heather mingled together with us in one bright moment. . . . (p. 74)

This communion of a house, its inhabitants and its surroundings is strictly opposed to the culminative instance of the house motif in Hetty Dorval, when Mrs. Broom refuses Frankie access to Hetty's apartment: "Does this woman do nothing but close doors all her life? . . . and indeed the closing of doors typified Mrs. Broom" (p. 96), and Richard, who has begun to love Hetty, is left standing outside the house in the rain. The house motif in Hetty Dorval, which, incidentally, is reminiscent of the treatment of the same motif in Portrait of a Lady in connection with Gilbert

Osmond and Madame Merle, is counterbalanced by the voyage motif. Both Frankie and Hetty are forever going places, but whereas Frankie's voyages are carefully planned and meant to expose her to another culture, Hetty's voyages are escapes, and it is not so much the arriving than the departing that matters for her. The most striking instance is her encounter with Frankie and her mother on the boat to Europe, where she begs them to respect her incognito for security's sake. Ethel Wilson resumes the voyage motif in The Innocent Traveller, whose title bears some resemblance to Twain's The Innocents Abroad, but she uses title and motif to a very different effect. Wilson takes great pains to describe Topaz', Rachel's and Grandmother's train trip across Canada in order to establish the identity of this setting, after the first half of the book had been set in the quaint and narrow world of Victorian England, which Ethel Wilson peoples with celebrated names such as Matthew Arnold and Burne-Jones. In The Innocent Traveller it is Topaz' unconventional personality, who approaches every cultural myth with curiosity and irreverence, that helps to juxtapose Europe and Canada. Topaz, who shocks her family by lying on her back in order to better contemplate the ceiling of the Sistine chapel or by convincing a Frenchman "que les Anglaises ne sont pas froides," finds the appropriate setting for her innocence in a young country without cultural ruins.

Whereas Cousin Cinderella had only succeeded in convincing its reader that Mary and Graham Trent's national identity consisted in its very absence, Ethel Wilson has found narrative means to balance the European and Canadian scales in her confrontation of the two cultures. She does not rely on an abstract or spiritual difference, as Mark Twain did, when he opposed the American democratic system to European feudalism and male chauvinism in his version of Abelard and Heloise in The Innocents Abroad. Wilson works with a carefully motivated point of view technique reflecting on the function of setting in order to achieve her end. The relation between Hetty and Frankie cannot be simply reduced to New World innocence vs. Old World corruption. Frankie is introduced as a girl who has been early exposed to the attractions of European culture, and Wilson makes sure Frankie has a number of non-corrupted European friends to make up for Hetty's wickedness. There is a flaw in Hetty Dorval, however, which spoils some of Wilson's achievement. The novel slips off into melodrama, when Mrs. Broom reveals her identity to Hetty in Frankie's presence and tells her that she is her mother, not her servant. This scene and Hetty's coldness reduce her to the status of a Pinero heroine and let Frankie appear in the light of a self-righteous Puritan.

Wilson's treatment of setting reflects a growing awareness that Europe as a metaphor for sophistication and sensitivity is indefensible, once it is explored in personal experience. For Haliburton, setting had been a dispensable accessory; Duncan's American and Canadian girls explored the false fronts of Britain, whose famed glamour they found deceptive, in architectural as well as in sociological terms. Wilson's approach is representative of most English-Canadian fiction set in England; for her, the disappointment with London as an untenable metaphor is the origin of a new, self-directed, confrontation with the place.

There is no direct Canadian equivalent to the American lost generation expatriates in Paris in the 1920's. It is true that both Morley Callaghan and John Glassco have written counterparts to Ernest Hemingway's A Moveable Feast in That Summer in Paris: Memories of Tangled Friendships with Hemingway, Fitzgerald and Some Others (1963), and Memoirs of Montparnasse (1970), but Callaghan remained a Torontonian observer overlooking the scene and Glassco an individualist mocking Canadian literature as a parasite of British: "We have Lampman, the Canadian Keats, and Carman, the Canadian Swinburne. We also have Smith, who is sometimes hailed as the Canadian Yeats."[27] Callaghan is too insensitive and Glassco too absorbant to register a confrontation of their own Canadian background with that of post-war Paris. Hallvard Dahlie gives a somewhat pat explanation for this difference between American and Canadian expatriates by saying:

> In contrast to the American, Canadian innocence seems less vulnerable, more resilient, more of a mixed quantity . . . the reason for this I suspect lies in the American's individual and constitutional inheritance of the ideals of perfection, self-fulfilment, and self-sufficiency.[28]

There are few Canadian counterparts to A Farewell to Arms, Three Soldiers and The Enormous Room. English-Canadian fiction reacted relatively late to the First World War. Some novels were published only decades later, such as Donald Jack's The Bandy Papers (1962, 1973) and Robertson Davies' Fifth Business (1970). Humphrey Cobb's Paths of Glory, also published rather late (1935), does not fit our context since it is not viewed from a Canadian perspective.[29]

English-Canadian poetry in the 1920's was far ahead of fiction in terms of cosmopolitanism. F.R. Scott and A.J.M. Smith founded the McGill Fortnightly Review in 1927, which was succeeded by the Canadian Mercury in 1928-1929. The poems and critical articles published in these magazines and in the anthology New Provinces: Poems of Several Authors (1936) launched authors such as A.M. Klein, Leo Kennedy, Scott, Smith, Robert Finch and E.J. Pratt. Starting with the McGill movement, Canadian poetry deliberately opened itself to foreign influences and to modernism as developed by Eliot, Auden and Yeats. Canadian poetry began to respond to marxist and sociologist theories and re-defined the purpose of Canadian poetry within the demands of an industrialized society:

> . . . the artist who is concerned with the most intense of experiences must be concerned with the world situation in which, whether he likes it or not, he finds himself.[30]

As early as 1936 modern English-Canadian poetry was dealt with in a representative study, i.e. W.E. Collins' The White Savannahs. Cosmopolitanism in an ideological sense does not emerge in Canadian fiction before the 1940's when a number of Canadian writers became involved in the Second World War and the Spanish Civil War.[32] Hugh Garner wrote about his experience in Spain in short stories such as "The Expatriates," "The Stretcher Bearers," "How I Became an Englishman"; Earle Birney published a Canadian Schwejk version in Turvey; A.H. Elliott's The Aging Nymph (1948) is set in post-war Italy and Douglas LePan's The Deserter in England (1964). It seems that Canadian fiction somewhat belatedly went through its lost generation period in a novel like The Deserter where the vagueness of the setting corresponds to the hero's mental displacement and failing identity. The feeling of displacement is actually so pervasive that it is almost impossible to determine where he comes from and where he lives at present.

From the 1940's onwards it becomes increasingly difficult to categorize Canadian fiction with foreign settings. The dilemma is aptly reflected in the article on English-Canadian fiction in the Oxford Companion to Canadian History and Literature which, once it approaches "Twentieth Century, second part" begins to subdivide authors into (a) Canadians, (b) temporary residents and (c) expatriates.[32] An editorial in the Journal of Canadian Fiction[33] comments on these different categories by setting up literary characteristics for (a) writing by immigrants, (b) émigré writers and (c) Canadian writers. One can hardly visualize such subdivisions for American literature, and although a number of French-Canadian classics have been written by Frenchmen (Bugnet, Hémon, Constantin-Weyer) there does not seem to be much need for it in French-Canadian literature. What these subdivisions of authors in English-Canadian literature seem to indicate is that specific literary themes and techniques can be affected by a writer's political and national status, and that, in English-Canadian fiction, a large number of novels must be seen within distinctly separate cultural contexts.

It is, according to these assumptions, quite a different matter whether a novel set in Africa is written by John Peter, who is an immigrant from South Africa, or by Margaret Laurence, who is often considered an expatriate, or by Dave Godfrey, who spent a few years in Ghana, but, of course, figures as a Canadian writer. These subdivisions, which often become difficult to maintain or absurd, reflect much of the theoretical embarrassment in older histories of colonial literature, such as Roland Lebel's Littérature coloniale en France (1931) which categorizes colonial literature as follows:

> . . . celle-ci doit être produite, soit par un Français né aux colonies ou y ayant passé sa jeunesse, soit enfin par un de nos sujets indigènes, s'exprimant en français, bien entendu.[34]

We shall return to discuss this type of literary categorization more extensively in connection with Canadian novels set in Africa or other "exotic" places, which seem to create even more critical embarrassment than Canadian fiction set somewhere in Europe or in no man's land as Nigel Foxell's Germany in Carnival (1968). At this point it seems sufficient to point out that Canadian critics obviously find it easier to excuse settings other than Canada if the writer concerned is either a recent immigrant or an émigré. But even then their apologetics are somewhat too emphatic to sound genuine. Commenting on Brian Moore's Irish novels The Lonely Passion of Judith Hearne (1955) and The Luck of Ginger Coffey (1960), Elizabeth Waterston writes:

> Can such a book [which is set outside of Canada] be considered as part of Canadian literature?[35]

Surely such a question is in itself parochial. What matters is the quality of the book and the fact that Montréal proved a stimulating setting for the novelist during his creative period.

The immigrant, émigré and Canadian writer categories may, however, be quite useful, if one ignores the cultural and national ambivalence they express and makes use of them as terms of literary technique. The different points of view or perspectives furnished by an immigrant, émigré or Canadian writer on the subject of a foreign setting can be revealing for the specific narrative value of that setting. We commented earlier on the function of the narrator in Ethel Wilson's novels, who explored the validity of Europe as a metaphor with distinct denotations, but was disillusioned in her effort. Frankie Burnaby, however, always remained firmly rooted in the setting of her own British-Columbia home. Much as her experience with Hetty Dorval and Europe itself affects her personal life, she knows where to turn for orientation. This firmness in perspective is, of course, removed, once we are dealing with the points of view of an immigrant or émigré as narrative factors. By definition, an immigrant or émigré will find himself in a limbo of identity. If his experience of the new place he has chosen to settle in does not confirm the metaphorical values that advertisement, propaganda and personal imagination have suggested to him, his original image of the place is destroyed. But unlike Duncan's or Wilson's characters, he must seek to find another image in order to support his self-definition and existence. Frankie Burnaby's British Columbia remained an intact metaphor, unaffected by Hetty's temporary intrusion. But an émigré has lost touch with his country of origin as a distinctly conceived image, which he gradually substitutes with an idea of his own making, fused with resentment, sentimentality and false memories. Canadian novels in which the central character is an émigré living in London often concentrate on the precariousness of the metaphor which that character has created for himself of Canada, and balance it against his image of London, which is equally precarious, but at least constantly matched against physical observation.

Both Richler and Levine use the expatriate's point of view in From a Seaside Town and A Choice of Enemies. London or England appear as drifting concepts, in which the expatriate's attitude and that of his visitors from his previous country, Canada or the States, cross and make each other relative. The protagonist in A Choice of Enemies, for instance, looks upon his London environment as seedy as soon as a North American visitor suggests that it is. Uncle Oscar and Aunt Mona in From a Seaside Town impose their North American notion of wealth and comfort on the protagonist's family, and expose the poverty of his émigré life.

Richler and Levine are well aware of their double vision, which, in Levine's case, also underwent an inversion in his autobiographical Canada Made Me, where he reports on a trip through Canada after years of life in England. Levine's From a Seaside Town (1970), also published as She'll Only Drag You Down, echoes narrative techniques of the Angries and the kitchen sink school and puts up a defensive front against a potential critic trying to line the narrator up with the American expatriates in Paris:

> He was going to write an article about my work for a little magazine. I already knew the pretentious phrases. The way the piece would be slanted. A Canadian in England would become an "expatriate" and linked to the American expatriates of the 1920's.[36]

In Levine's and Richler's novels England has ceased to bear denotations of sophistication and superiority. The weight seems to have shifted to an émigré defending his existence in a place which, materialistically speaking, appears to be so much inferior to North America. In A Choice of Enemies, Richler presents the émigré's dilemma as a dialogue in a TV show on the question "Do you think Canadian artists must leave the country in order to develop?," and most of his novel is an attempt at illustrating that dilemma. A Choice of Enemies is basically a didactic novel superimposed on the narrative pattern of a post-war thriller, and sets out to explode the myth of London as the intellectual Mecca of any Commonwealth colonial. Unlike Levine, Richler points to one difference between the American and the Canadian expatriates. "England's not a battlefield any more, but a playground for sentimental, visiting Canadians like myself"[37] could well apply to one of Mavis Gallant's Americans, but the following sentence seems to take us right back to Duncan's Cousin Cinderella:

> . . . the British didn't care a damn about Canada . . . as far as they were concerned, somewhere out there between lost India and them lay the loyal Dominion of Canada, where Lord Beaverbrook came from.[38]

Richler presents "England" and "Canada" less as physical places to live in than as crossings of myths and false expectations. Sally is a kind of Isabel Archer à la Richler, but by the time she is introduced into the novel and gets her share of disillusionment, the mood of general defeat is already established. The expatriate or émigré represents the point where myths and false expectations converge and ultimately cancel each other out:

> The Canadians had come to conquer. They were the prodigal offspring of a stern father. Coming home again, however, they had not counted on the old man having gone feeble while they had prospered overseas. They were surprised that the island was great only in terms of memory and sentiment. . . . They were surprised to discover that they had arrived too late.[39]

The myth of Canada as a vague colonial territory blends with that of America as an overpowering materialistic force. Only few persons in the novel identify Norman Price as a Canadian. London, in A Choice of Enemies, is a microcosm of stranded lives and nationalities and like From a Seaside Town, echoes some of the narrative techniques used by the Angries, notably Alan Sillitoe.

Both Richler's and Levine's novels are presented from the point of view of a writer; so is a great number of recent Canadian fiction set outside of Canada. One might, for instance, mention sections of Marian Engel's No Clouds of Glory (1968), Margaret Laurence's The Diviners (1975) and Margaret Atwood's Lady Oracle (1976). Laurence's chapter on Morag Gunn's stay in London, entitled "Memory-bank Movie: Sceptr'd Isle," characterizes Morag's experience of London and England in general as a literary search into the meanings of names long used, but only now explored.

"This royal throne of Kings, this sceptr'd isle"[40] gradually shapes into an image entirely determined by Morag's point of view as a Canadian writer and as a Canadian citizen with British roots. She had come "to see places she had read about all her life--the Tower of London, Westminster Abbey, Trafalgar Square" (p. 359), and she lets the glamour of these names be absorbed by the reality of winters with "thick sulphurous fogs" (p. 358), just as the poetry in an address like "Hedgerow Walk" turns out to be "closely clipped green-yellow privet hedges which define each narrow yard," not "the tangle of briar roses and blackberries which Morag's imagination suggested" (p. 358). Morag's notions of place-names associated with London are transformed through her linguistic idiosyncrasy as a writer and either completely reversed or considerably modified. When she follows her lover's invitation to come and see him in Scotland, names shift their referent for Morag to such an extent that she feels displaced and decides to return home. In fact, Morag's London and, even more so, her Scottish experience may be described as deliberate or involuntary attempts at attaching a familiar name to an unwieldy physical entity. This is equally true for the name of a town such as "Culloden. There was such a place. It really exists, in the external world" (p. 384), and for Bridie, Morag's lover's wife: "Only now does Morag realize what the real mistake has been in coming here. No longer can Bridie be a fantasy woman. She has become, in an instant, real to Morag." Laurence's investigation into the metonymical potential of London and England reflects the preoccupation of a writer in search of meanings for names she collects like faceless coins. The transformation of "London" as a referent in Morag's mind is mainly linguistic, less ideological than in Richler's A Choice of Enemies, where one of the corresponding passages runs as follows:

> Norman, unlike the other émigrés, had taken London to his heart. It didn't yield itself to strangers with nearly so much ease as Paris, but in the end the city's beneficience, its quality of being used, feasible, sane, took you prisoner. New York was more spectacular, but London, perhaps because you were not the saint or irresistible lover you longed to be, was the more reassuringly human. Greatness and power and youth has passed: the city, like you, was relieved.[41]

The myth of London is therefore more often than not viewed from an artist's perspective and discussed as an intellectual rather than as a physical entity.

London in English-Canadian fiction appears increasingly stripped of historical grandeur; its buildings and monuments shrivel into, at most, a series of names on a tourist's itinerary and are replaced by descriptions of the reality of shabby London streets and flats instead. Monica Gall, in Robertson Davies' A Mixture of Frailties, commences her stay in London by dutifully doing the sights, but ends up sick and miserable in a depressing apartment and devotes most of her thinking on her declining budget. Morag Gunn in Laurence's The Diviners also starts out as a tourist, but her mind is quickly occupied by names and places other than historical, and Norman's experiences of captivating London is a comment superimposed by the author of A Choice of Enemies, slightly out of step with the physical reality Richler's characters move in. As we have pointed out before, it is the protagonist's perspective that matters. The historical sites and buildings surrounding him are only interesting in as far as they matter to that perspective, and their names function as signals for some general notions associated with them with little value of their own.

Not so in Canadian or, more generally speaking, in North American novels dealing with an individual experiencing Italy and, in particular, the city of Rome. There, buildings and historic sites remain overwhelmingly present, refuse to be absorbed into the protagonist's mind and even impose themselves on his thinking and his emotions instead. Whereas attitudes to London or England rarely exist independently from a narrator's view of his own psyche, Rome seems to demand attention of its own. Fictional characters visiting London soon experience its disintegration as a metaphor, and are left to re-assemble the pieces, i.e. synecdoches, as well as they can. Rome, on the other hand, resists such disintegration, even when the characters try to cast aspersion on the validity of its fame. Contrary to London as a place-name, there are no shifts in the referent of "Rome."

Characters may establish connotations with Rome, based upon personal experience, and then shape the name into a metonymy of sorts, but this process invariably results in a secondary phenomenon, in an understudy so to speak, which is immediately absorbed into the metaphor of Rome, should there be a confrontation of the two. We shall comment more extensively on this process.

In connection with the search of American authors for a picturesque setting in their own literature, we quoted Hawthorne's preface to The Marble Faun. Hawthorne's romance is a suitable example of the ambivalence with which most North-American novels approach Italy as a setting. It is initially attractive as a romantic backdrop for melodramatic action, which then proves unmanageable and overwhelming in the depth of its historical and cultural associations:

> It is a vague sense of ponderous remembrances; a perception of such weight and density in a by-gone life, of which this spot was the centre, that the present moment is pressed down or crowded out, and our individual affairs and interests are but half as real here as elsewhere.[42]

In this kind of surrounding individuals are forever struggling not to be weighed down by the evidence of the past; it seems almost preposterous to cultivate one's own psychology:

> When we find ourselves fading into shadows and unrealities, it seems hardly worth while to be sad, but rather to laugh as gayly as we may, and ask little reason wherefore. (p. 21)

Hawthorne's characters are artists who converse upon the ability of different forms of art to express time and space. They are therefore especially apt to respond to Rome as if it were a multi-layered parable of spatial and temporal dimensions. Stepping down into the catacombs equals a journey into Miriam's own mysterious past. The ancient skeletons in the caves produce a skeleton of Miriam's mind, one that is going to haunt her through most of the romance. In the London novels we discussed, people's minds mirrored their vision of the setting. In The Marble Faun, the setting rather mirrors the individual's mind by becoming an agent in the narrative. The two most striking examples of this kind in The Marble Faun are the scenes set in the Coliseum and on the Tarpeian Rock, where Miriam and Donatello kill her shadow-like tormentor. Especially in the episode in the Coliseum Hawthorne takes pains to balance his description of the ancient stadium by moonlight between melodrama and irony, an attitude setting the mood for Coliseum scenes in James' Daisy Miller, Edith Wharton's Roman Fever and Morley Callaghan's A Passion in Rome.[43] The Coliseum is one of the settings where tourists try to impose their prefabricated ideas of a "sight," but are quietly swallowed up by its unrelenting presence: Miriam's tormentor catches up with her, and her pantomimical outbreak of pent-up emotions corresponds to the impact of a silent setting which was once the arena of death and violence:

> . . . as soon as she threw off her self-control, under the dusky arches of the Coliseum, we may consider Miriam as a mad woman, concentrating the elements of a long insanity into that instant.
> (p. 186)

James' Daisy Miller is literally overpowered by this setting; she dies from pneumonia after spending a moonlight session in the Coliseum. Although far from the involved melodrama of The Marble Faun, Daisy Miller suggests perhaps even more drastically the discrepancy between a tourist's expectancy and a setting that refuses to yield to it either positively or negatively, because much of the conflict is reflected in genteel tea-time conversation which seems to bear absolutely no relation to Daisy's sudden death. "Well, I must say I'm disappointed," says Mrs. Miller about Rome, "We had heard so much about it--I suppose we had heard too much. But we couldn't help that. We had been led to expect something different."[44] It seems uncanny that persons who, speaking of historical sites, "only want to see the principal ones" (p. 30), should get trapped in one of them, unknowing that "the air of other ages, coldly analysed, was no better than a villainous miasma" (p. 74). Similar to Hawthorne in The Marble Faun James is careful to invest the principal character from whose angle the story is presented with a double perspective, that of a Europeanized American, of which we find more examples in Colin

McDougall's Execution and Callaghan's A Passion in Rome. This double vision provides a filter for whatever response to the setting we are confronted with. On the one hand, it maintains this setting as intact as possible in its cultural associations; on the other hand, it presents that very setting as a touchstone for a North-American's "innocence" when confronted with European heritage. And it is, in general, the setting that remains undisturbed in its integrity, not those moving in it.

Two Canadian war-novels set in Italy, A.J. Elliott's The Aging Nymph (1948) and Colin McDougall's Execution (1958), present variants of Rome and Italy as settings, which operate with fragments of what we pointed out above. The Aging Nymph is the more explicit one of the two novels and abounds with descriptions of valuable furniture, gems, statues and lithographs in order to establish an unlikely frame for gum-chewing Canadian soldiers on leave. The central characters in The Aging Nymph still savour these objects for their aesthetic value:

> The Colonel was fascinated. As he stood observing those treasured hasty sketches, on their bits of discoloured paper, he felt an aesthetic emotion for the first time in his life, without having the least idea what he was experiencing.[45]

Yet gems, paintings, china and precious interiors have undergone a metamorphosis in their expressive value. They are no longer as detached and forbidding as in The Marble Faun, but have become objects to be manipulated, to be assessed and smuggled on the black market. Many of the contacts made between the Italian aristocrats and the Canadian soldiers in The Aging Nymph are established through one of these objects being traded, lost and restored. Among them are a small antique ear-ring and an equally minuscule Apollo statue. Both are carefully described in their beauty and age:

> It was a torso of Carrera marble, grey and rough with age. Fine dark lines ran like veins over its surface, showing where the earth in which it had been buried for centuries had penetrated. Two thousand years ago the little torso, then possessed of head and arms and legs, had, as a statue of Apollo, graced the family altar of some colonist in Magna Graeca. (p. 25)

But beauty has lost its awesomeness and become domesticated:

> Time had dealt roughly with the little god who had once protected a household. Now his mutilated body served only to protect the papers on a lady's writing desk from disarrangement by a vagrant breeze. (p. 25)

Beauty means cash, and thus it has become an object of speculation, but also insecurity and embarrassment for those unfamiliar with it. When Giorgino tries to sell the torso to Private Riggs, Riggs finds himself unable to deal with the situation:

> He took the fragment in his hand and looked it over carefully. As he looked, he was assailed by a mixture of feelings. The pure beauty of the little torso struck the chord of appreciation that is buried somewhere in every man. He knew instinctively that it was exquisite. At the same time, he dreaded lest he become a laughing-stock among his associates by trusting his own judgment. (p. 102)

The Marchesa herself, who certainly does not suffer from lack of self-confidence, deliberately makes use of the beautiful things surrounding her in order to manipulate people, impress or intimidate them. Her and Riggs' attitude differs in that she is completely mistress of the beauty she owns, in aesthetic as well as in economic and psychological terms, whereas Riggs is torn between manipulating a beautiful object economically, but being tyrannized by it aesthetically.

Just like The Marble Faun, The Aging Nymph is full of caves and subterranean corridors. Yet they are no longer the projection of a person's hidden fears and anxieties so much as a place where wine is kept, wealth is hidden and lovers meet. The old Marchesa's descent into the wine caves in order to check her jewellery has, of course, archetypal implications. The Marchesa herself undergoes a metamorphosis before she joins her hoard in the cellar and temporarily lays aside all pretence of keeping an ageless façade by putting on tattered clothes and taking out her teeth. She is almost trapped in the darkness of the cave where she can "hear the bats squeaking and chattering" (p. 62). But the underground has been de-demonized. At no point is the Marchesa overcome by fear, and if she sobs, it is "with self-pity, anger and fatigue" (p. 63).

War has brought about a change in the way in which characters in Canadian novels set in Italy relate to their environment. The previous metaphor of monuments and historical sites as impassive agents in a psychological drama has undergone a process of defamiliarization. The interest focuses now on small, maniable and, above all, disposable objects. The aesthetic charm is still there, but it is now part of cash value or a means in psychological manipulation through a person, not, as before, through the object itself. The difference between the Canadians and the Marchesa is that she is fully aware of all these implications. She has known beauty when it was untouched by the prosaic dealings of war, and she knows that, ultimately, the foreign soldiers are too insecure to appreciate it:

> She would like to think that their experiences in Bonasomi had made a lasting impression on the Canadians, even if the Canadians had made no impression on the town. Did any of them, she wondered, cherish a memory of the little town that had slowly, through countless centuries, developed a serene beauty among the rugged barren mountains? When they were back in Canada, would its example of humble perseverance inspire any of them to a nobler development of the great resources of their own vast country? Had its tradition, its history or its

> architecture appealed to them at all? She hoped so, but she doubted it. (p. 240)

Compared to the detailed descriptions of objects and settings in The Aging Nymph, such material seems scarce in McDougall's Execution. In contrast to Elliott's novel, Execution deals with war directly most of the time. Buildings and sites, historical or not, are mostly mentioned with regard to their strategic value. They are ruins or about to be ruins and none of the massiveness which oppressed the characters in The Marble Faun applies to these buildings:

> Ahead the brigadier saw a sweep of blue Adriatic, glinting in sunlight hundreds of feet below. On one hand was a ruined castle, on the other a church--even more devastated, but with ruins, soaring upward to heaven where its vast dome was sliced vertically in half. Sticking from the rubble at the base of the church was a sign fixed on the stake. "Twelve Platoon Latrine" this sign announced.[46]

Bombed churches open their ceilings to the sky and blend with it; art is presented as fragmented, perishable. Adams' stay in Rome lends occasion to a number of clichés about "The star-studded sky of Rome, with towers and domes faintly outlined, formed a velvet backdrop" (p. 208), but Adams' mind is preoccupied with Jonesy and the jail along the Tiber where he awaits execution. Execution seems to annihilate or at least break up the literary myth of unperishable Rome. What tourist's minds and artist's views did not succeed in, machine guns and tanks seem to have achieved--namely to conquer the setting of ancient castles, palaces and churches, if not mentally, then at least by physical force. And yet McDougall has inserted an episode in Execution which, precarious as it may be, counterbalances some of that destruction and responds to the callousness of war with deliberate romanticism. In a tone reminiscent of Rilke's Cornet, McDougall describes Adams' encountering a girl with an "oval, Madonna-like face" with whom he recites poetry in the moonlight. He is aware of the pathos of the surroundings, and yet they furnish an emotional relief from settings mapped out for destruction:

> A driveway of sick cypresses wound through a garden of weeds dotted with umbrella pines. Mauve shadows moved on the palazzo walls. This near side was rose-red with sunset, like brave rouge applied to impossibly faded cheeks. The whole setting was quite suitably fin-de-siècle. (p. 136)

It is precisely their pathetic uselessness that strikes Adams as a relief, as if it took courage for this palazzo to insist on its decorative value in the midst of chaos.

Both The Aging Nymph and Execution make use of a circle of Italian aristocrats, in order to bring the Canadian soldiers in touch with what is left of the old myth of Rome and Italy. The Marchesa in The Aging Nymph is worldly-wise and sophisticated, but she and her world are also anachronisms and an artificial enclave. For the Canadian soldiers, she is nothing but an "old turkey" (p. 6). In _Execution_, the pain and sorrow belong to the world of the peasants who are not sheltered by the walls of a _fin-de-siècle palazzo_, nor can they recite poetry and drink champagne in order to forget the death of their loved ones. Setting in both _The Aging Nymph_ and _Execution_ has also become a social factor, and war has sparked off a new awareness among visitors from the new world, who realize the injustice and yet do not hesitate to profit from it.

Rome and Italy as settings in North-American literature function as cases of what Leslie A. Fiedler terms projective writing.[47] The amount of physical detail associated with these place-names is invariably greater than in fiction dealing with London, and much of this detail remains unaffected by a person's life or perspective, because, as in some cases, it _is_ the perspective. Edith Wharton's two old women in _Roman Fever_ relive a past of jealousy and passion in an unchanged setting and, in doing so, demonstrate a more recent version of the skeletons in Hawthorne's subterranean Rome. Callaghan's Freudian tale of a journalist and his mistress in _A Passion in Rome_ struggles its way through a jungle of descriptive set-pieces, whose immobility stands out against the hysteria in much of Sam's and Carla's relationship. As we indicated earlier, even if characters in fiction set in Rome rebel, as it were, against Rome as a metaphor and try to defeat it with their own "équivalent d'observation," a metonymy, they fail in the long run. Place-names associated with Italy assert their metaphorical integrity even when degraded into a series of strategic points, precisely because their suggestive potential functions against the canvas of what these place-names conveyed in previous North-American fiction. Although many of the traditional associations of Rome as a place-name are ironized in A Passion in Rome, the novel operates with the full stock of connotations which Rome had acquired in the eighteenth century gothic romance of Radcliffe and others, on which we commented in the previous chapter.[48] The irony also extends to the typically North-American components of Rome as a place-name, as Hawthorne had formulated them in The Marble Faun, such as the fascination with Roman Catholicism.

We may summarize: in novels such as Richler's, Levine's and Laurence's, London and England are discussed as having lost the mythical qualities of their names. If they acquire new connotations, it is only through the protagonist's personal experience that they do so. London especially has come to be a pivotal point in the lives of fictional characters in English-Canadian literature. Novelists continue using it as the first milestone in a colonial's grand tour, but move their protagonists through individual crises of a psychological and intellectual nature instead of insisting on a tourist's point of view. Rome, on the other hand, relates environment and character by making one a projection of the other. The city remains a physical reality, not just curves on a character's psychological seismograph. Although both London and Rome fall into the l s vieux pays category and are both initially viewed as tourist attractions, their image is differently projected in North-American fiction. We mentioned earlier that Rome as a gothic setting may be found as late as in James' novels. In the 1920's, Italy became part of the American disillusionment with Europe and its war, and we find it in the shape of rain-drenched plains in A Farewell to Arms, whose shapelessness contrasts with the traditional topos of Italy as a setting with a clearly defined metaphorical value. Changes in the significative value of the name tend towards its complete annihilation, that is to say, literal destruction of buildings and monuments through war (Execution, A Farewell to Arms), since the original metaphor of Rome as a gothic and picturesque setting was strongly defined within the framework of these buildings. London as a place-name undergoes gradual fluctuations in meaning, but Rome is subjected to radical metamorphoses whose result, however, is not definite, as the re-appearance of the gothic pattern in A Passion in Rome after its previous destruction in Execution makes clear.

International settings in French-Canadian literature

Very few of the categories concerning the international theme in American and Canadian fiction are applicable to its treatment in French-Canadian novels. Turner himself exempted settlement in French Canada from his frontier thesis by stating that unlike its British counterpart which relied on agriculture for its settlement, "French colonization was dominated by its trading frontier."[49] Even less than in English-Canadian fiction is there a West-East dichotomy as a raison d'être for frontier literature on the one hand and expatriate novels on the other. A number of nineteenth century French-Canadian writers visited France and lived there for a while; Crémazie died in Le Havre after having lived in Paris, and Garneau worked both in Paris and in London between 1831 and 1833. But both authors are known for their role in the development of nationalist French-Canadian literature which precluded a setting other than French-Canada. Québec's complicated attitude to France as a colonial mother-country can be held responsible for the fact that the co-existence of frontier-life and a French cultural heritage did not seem to create an intellectual split resulting in a West-East debate. When the writers of the mouvement littéraire du Québec endeavoured to create a national French-Canadian literature, they did not imply a breakaway from France. On the contrary, they wanted to make sure that the presence of French-speaking Catholics was made felt among Protestant Anglo-Saxons, whose spokesman, Lord Durham, had denied that they had a history and culture of their own. America had asked for a national literature of its own in order to make a second declaration of independence from England. French Canada, instead, confirmed its allegiance to France in order to maintain its identity against English Canada:

> Quelle action la Providence nous réserve-t-elle en Amérique? Quel rôle nous appelle-t-elle à y exercer? Représentants de la race latine, en face de l'élément anglo-saxon, dont l'expansion excessive, l'influence anormale doivent être balancées, de même qu'en Europe, pour le progrès de la civilisation, notre mission et celle des sociétés de même origine que nous, éparses sur ce continent, est d'y mettre un contrepoids en réunissant nos forces, d'opposer au positivisme anglo-américain, à ses instincts matérialistes, à son égoïsme grossier, les tendances plus élevées, qui sont l'apanage des races latines, une supériorité incontestée dans l'ordre moral et dans le domaine de la pensée.[50]

The moralistic and religious tenor of Casgrain's programme of a French-Canadian literature is quite distinct and remained the official trend until the 1930's and after. Harry Bernard's Essais critiques (1929) still confirm Casgrain's convictions. It was not until Robert Charbonneau and his argument with Louis Aragon, Jean Cassou, René Garneau and others, which was later collected and published under the title of La France et nous: Journal d'une querelle (1947), that a nationalist French-Canadian literature was discussed and understood as clearly separate from French literature. Charbonneau's querelle by no means settled the question once and for all. Time and again one finds articles and "lettres à des amis français" in leading Québécois magazines such as Liberté, Cité libre, Parti-pris or Livres et auteurs québécois,[51] where French-Canadian authors or critics sharply respond to a

French critic's patronizing attitude towards contemporary French-Canadian literature and ask with some irritation: "La lumière nous viendrait-elle de la France?"[52] Crémazie's pessimism with regard to a nationalist French-Canadian literature pointed in this direction, but was as yet mainly directed to the problem of language, less to economic and ideological differences.[53] Crémazie's argument that French Canada would be unable to develop a literature of its own because it shared the same language with France and would therefore forever be compared and found inferior to Parisian French, underwent a curious twist in the twentieth century, when French critics brushed French-Canadian literature aside saying that Québécois French would not be understood in France. The arguments, opposed as they may sound, are yet closely related. In both cases, we have a statement of the inferiority of French-Canadian literature to French literature as an inevitable fact, less as the result of actual deficiency in creative and critical work.

Québec's love-hate relationship towards France resulted in an attitude with diverging components. On the one hand, Québec continued worshipping the France of the ancien régime, and when La Capricieuse arrived in 1855, the first ship under the French flag to come to Québec since 1760, it was welcomed in Québec as the token of a re-establishment of the spiritual and intellectual bond between the mother-country and its abandoned colony. On the other hand, Québec, throughout the nineteenth century, fought the influence of most of the important French writers, whose atheism, social criticism or sexual libertinage were offensive to a literature largely controlled by the clergy. Consequently, the official image of France preserved in Québec consisted of myth, religiously evoked in the numerous historical romances written in the nineteenth century:

> L'attachement français d'une grande partie, pour ne pas dire de la majorité de la population canadienne-française est un attachement verbal, abstrait, à une France retrospective, purement mystique.[54]

This type of an image of the colonial mother-country is, by definition, out of touch with reality and beyond the reach of parody and criticism.

French Canada faced two frontiers on the North-American continent, namely the physical frontier of uncultivated land, and a cultural-political frontier where its interests clashed with those of the Anglo-Saxons surrounding it. Of the two frontiers, French-Canadian literature in the nineteenth century concentrated on the one that was most essential to the survival of its identity, i.e., its defense against English Canada. The agricultural myth, represented in the roman du terroir was only called upon when the economic attraction for Québécois to emigrate to the States became a threat to the existence of French Canada.[55] The origin and programme of the roman du terroir are consequently different from that of the American frontier novel. There are elements of the "wild west" in the voyageur theme, but the voyageur is mostly presented as a non-conformist with Québécois peasant or bourgeois society; rarely does a French-Canadian novel go so far as to oppose the voyageur to France. This situation was even consolidated through the fact that some of the classics of French-Canadian literature were written by Frenchmen, such as Louis Hémon (Maria Chapdelaine, 1914), Georges Bugnet (La Forêt, 1935), and Maurice Constantin-Weyer (Un Homme se penche sur son passé, 1928), who did nothing to destroy the myth of France in French-Canadian literature, but, especially in Maria Chapdelaine, a novel widely read in France, added a French myth of Canada, "le Canada rêvé,"[56] which proved to be just as persistent as the first.

It seems ironical that the novel dealing most extensively with the French-Canadian myth of France, only appeared in 1975; Marie-Claire Blais' Une Liaison parisienne, which, almost a hundred years after Québec's embargo against the horrors of French naturalism, depicts the confrontation of an innocent French-Canadian, Mathieu Lelièvre, with decadent French society:

> . . . quelle impatience n'éprouvait-il pas de voir le pays tant vénéré depuis son plus jeune âge, la France, Paris, n'allait-il pas seulement vers la conciliation de l'Europe de ses ancêtres enfin rapprochée de son coeur moderne et romantique?[57]

Marie-Claire Blais' overheated image of a French upper-class family where the lady of the house is a nymphomaniac, her husband a homosexual and the children suppressed slaves is, quite apart from Blais' gothic tendencies, an almost exact reproduction of the views on French nineteenth century literature in French Canada at the same time. Blais has coupled Mathieu's loss of innocence with a parallel seduction--that of Ashmed, a young North-African, through Monsieur d'Argenti. Blais' treatment of the Canada vs. France theme hereby responds to trends in contemporary French-Canadian fiction comparing Québec's plight with that of African nations emerging from colonialism, an aspect which will occupy us throughout the next chapter. Une Liaison parisienne combines nineteenth century and contemporary attitudes to France in French-Canadian literature; the common denominator between the moralistic and the political version of the theme is that of a national feeling of inferiority.

> On parle tant de votre pays ces jours-ci. . . . Presque trop, je dirais. Le Québec par ci, le Québec par là, vous prendrez bientôt trop de place. . . . Et vous n'êtes pas même un grand pays. (p. 57)

complains Madame d'Argenti. Une Liaison parisienne is one of the few French-Canadian novels illustrating Québec as a North-American country without centuries of traditions, as opposed to those of Europe:

> Toujours nourrie aux préjugés de Voltaire, elle ne voyait pas pourquoi elle eût changé ses habitudes de penser, la France les changeait-elle, elle? Non, ce qu'il fallait admirer dans ce nouveau pays d'adoption de Mathieu Lelièvre . . . c'était le dix-neuvième siècle et sa poésie fanée. Ne comprenait-il pas, lui, Mathieu, ce fils des steppes violées par l'intrépidité des villes nord-américaines, que c'était un art, pour un pays, de conserver ses traditions, de ne pas changer? N'aimait-il pas les cathédrales immuables? Le roc des traditions? (p. 58)

Blais' novel is the more unusual, as Robert Charbonneau, who had done excellent work on the literary relations between France and French Canada, had failed to do the same in his novels *Ils posséderont la terre* (1941), *Fontile* (1945), *Les Désirs et les jours* (1948) and *Aucune Créature* (1961).

There is no international theme worth mentioning in nineteenth century French-Canadian literature. Historical romances were preoccupied with Québécois and Acadian settings, and the *roman du terroir* precluded *per se* settings outside of French Canada. Nothing is more revealing of the narrowness of the *terroir* concept than the kind of criticism the *Nigog* poets and especially Paul Morin were subjected to. Morin belonged to a group of poets who revolted against the predominance of *le terroir* in French-Canadian poetry and tried to promote an *art pour l'art* movement instead. Part of their programme consisted in stressing artistic ties between France and French Canada and liberate Québécois poetry from its patriotic preoccupations. A number of them actually went to live and work in Paris, where they came under the influence of the Comtesse de Noailles. During the year of 1918, poets such as Paul Morin, René Chopin, Jean Loranger published a magazine called Le Nigog; surprisingly even Camille Roy, one of the most influential supporters of le terroir was among the collaborateurs. The table of contents of Nigog indicates the group's interest in the technical aspects of poetry and art in general: "l'art nécessaire," "le sujet en art," "art et science." There are articles on Cézanne, on modern Spanish and English music, on Stravinsky. Le Nigog must have soon come under attack from the terroir supporters; Fernand Préfontaine tries to defend the objectives of the group in the April 1918 issue with an article on the subject of "L'Art et le Nigog." The Nigog poets who are often termed "l'école de l'exil," fought against regionalism in art, and Roquebrune describes part of Nelligan's achievement as:

> Il n'a pas tenu à cette sorte de littérature sentimentale tant en honneur au Canada et qui coule du plus mauvais Jean-Jacques et de la plus détestable Sand.[58]

For Morin and others, inspiration through European art was indispensable and the only guarantee for a development in French-Canadian poetry which, from French literature, may learn "la clarté, la sobriété et la justesse de l'expression."[59] Arthur Letondal, in his Nigog essay "L'Ame canadienne" suggests a synthesis between "un esprit d'étroit régionalisme" et "les tenants de l'art universel et 'largement' humain,"[60] and proposes that:

> La langue certes n'est pas de nous; le métier appartiendra à qui pourra le conquérir. Il n'y a pas de musique canadienne, pas de langue canadienne au sens rigoureux du mot, soit; mais il y a des sujets canadiens, il y a l'âme canadienne, l'émotion que l'on puise dans la communion des choses que l'on aime parce qu'on les connaît bien.[61]

In 1911, Morin published a volume of poems called Le Paon d'émail, in which only one poem, the very last entitled "A ceux de mon pays," dealt with Canada. In this poem, Morin explains that he did not ignore Canada and its history out of indifference or incomprehension:

> Mais la flûte d'ivoire est plus douce à ma bouche
> Que le rude olifant,
> Et je voulais louer la fleur après la souche,
> La mère avant l'enfant.
>
> N'ayant pour seul flambeau qu'une trop neuve lampe,
> Les héros et les dieux
> N'étant bien célébrés que l'argent à la tempe
> Et les larmes aux yeux,
>
> J'attends d'être mûri par la bonne souffrance
> Pour, un jour, marier
> Les mots canadiens aux rhythmes de la France
> Et l'érable au laurier.[62]

Le Paon d'émail revels in exoticism of Pierre Loti's and Madame de Noailles' kind, "il burinait des turqueries, des japoneries, des chinoiseries, s'énivrait aux douceurs de la Grèce et de la France."[63] *Le Paon d'émail* was published in the heyday of the *terroir* mouvement, when Franch-Canadian poetry was under the influence of Pamphile Lemay and Nérée Beauchemin and their folkloristic work. Morin's poetry seemed to mock at the patriotic programme outlined by these authors and, instead, chose a direction unburdened by ideology. His reward was severe criticism which graciously acknowledged his technical achievement, but charged his writing with irrelevance for the cause of Québec. Camille Roy, certainly one of the most influential critics in French-Canadian literature at that time, reviews *Le Paon*:

> . . . il faut que la dédicace de ce livre nous avertisse que l'auteur est de chez nous, car autrement nous aurions pu croire que le recueil est l'oeuvre d'un Parisien appliqué à rimer somptueusement, pour ne pas démériter de ses maîtres Lecomte de Lisle, Hérédia, Henri de Regnier, la comtesse Mathieu de Noailles. Car il n'y a rien, dans les vers de M. Paul Morin, qui révèle son origine canadienne-française, qui indique une inspiration locale, une influence du milieu familial, social et régional.[64]

After giving some technical analysis of his poetry, Roy advises Morin:

> Les inspirations profondes de la conscience, les souvenirs qui enchantent la mémoire, les beautés de la terre canadienne, les actions merveilleuses de notre histoire lui dicteront un jour les vers qu'il saura nous donner.[65]

Strangely enough, Paul Morin receives this kind of treatment even from Jean-Charles Harvey, who was otherwise viciously opposed to le terroir and an advocate for an urbane French-Canadian literature.[66]

For Morin, Paris meant an escape from straight-laced Québec; it offered him the possibility of an unconventional life-style, inspired by art and hedonism.

Louise Maheux-Forcier's 1963 novel Amadou[67] represents a fictional version of the poètes d'exil attitude and is free from most of the irony we find in Blais' Une Liaison parisienne. Paris, for Maheux-Forcier's heroine Nathalie, is the promised land of an artist and aspiring libertine (Nathalie professes to being a lesbian); she thinks of Europe as a literary entity, where she hopes to find the equivalent of her imagination:

> Je m'en vais en Europe, je traverse l'océan pour trouver l'oubli sur l'autre versant du monde, pour trouver des pays de détresse, des villas d'Edgar Poe, un Paris tragique, baigné d'une Seine large et inhumaine comme un Saint-Laurent. (p. 61)

Maheux Forcier's descriptions of Paris and France in general remind one of Morin's esoteric city-poems and Proust's metonymical evocations of places such as Balbec. Notre-Dame, for example, functions as a signal in Amadou, a "point d'exclamation" (p. 110), of fading erotic memories which Nathalie tries to re-enact with another lover:

> J'ai voulu cette chambre; je l'ai connue un jour de l'année dernière avec un jeune étudiant et je me suis souvenu, tout à l'heure, en face de Notre-Dame, que de cet observatoire pénible, témoin de tant d'étreintes pitoyables, on a néanmoins la vue la plus précieuse de Paris: toute Notre-Dame dessinée de profil et son reflet dans la Seine.
> (p. 107)

Nathalie manipulates her experience as if it were re-writable and re-visable like a piece of literature; she discusses André Gide and Julien Green in bed with her lover, who is thus gradually made part of a metonymy centring around Notre Dame:

> Tout au long du trajet, sur le serpent de fer qui court vers notre église et nos amours enchevêtrées, nous parlons littérature comme deux vieux amis platoniques qui viennent de se retrouver. . . . Ce qui nous reste de nos lectures est parfois bien étrange; à travers cette forêt d'amis et de confidences, la mémoire nous rejette quelquefois des phrases oubliées, phrases longtemps cachées et endormies mais présentes comme des phares et qui insensiblement nous ont guidés. (p. 117)

The key word in this quotation is perhaps "phare," which connects Nathalie's literary memories with the image of Notre Dame as "point d'exclamation," and reflects on the synecdochic nature of the church as one of the central components of a semantic field controlled by the fluctuations of reminiscence and imagination. Notre Dame in Amadou appears to be the most convincing illustration, among the French-Canadian novels we are discussing in this context, of a glissement from metonymy to metaphor, as Genette analyses it for Proust in "La Métonymie chez Proust."

Strong as the poetic power, which Paris exerts on Nathalie and her friends, may be, Québec remains ever-present. It is once mentioned as part of prosaic North America, but the narrator makes it quite clear that Nathalie has always existed in an artificial enclave of aestheticism:

> J'ai été élevée sans religion et sans morale dans une société puritaine; j'ai été façonnée de livres, de poésie, de fleurs, de musique et de chevaux dans un monde sans idéal, meublé d'automobiles et de réfrigérateurs; j'ai été pétrie de rêve, princesse inventée et formée pour une seule rencontre. (p. 65)

Even in Québec, Nathalie was privileged and sheltered from the claustrophobia created by an orthodox society, a topos which reappears with different denominators in Hébert's Les Chambres de bois and Kamouraska, and, to a certain extent, in Ducharme's

L'Avalée des avalés and some of Blais' novels, where the isolation of the hero or heroine reflects a concentrated image of the Québécois isolation as a whole. Québec, in Amadou, represents purity paid for with coldness:

> La neige est une espèce de maladie chronique pour moi, un besoin ancestral et cela devient une hantise quand j'en suis privée. Je me souviens qu'à Paris, un jour de décembre, il s'était mis à neiger tout doucement, une neige fine et folle qui fondait en touchant le sol mais s'attardait un peu sur les monuments surpris et habillait la ville entière d'une poésie nouvelle et surprenante; tous les visages autour de moi trahissaient une désolation de catastrophe: Paris était paralysé mais moi j'étais heureuse: j'étais une plante nourrie de l'engrais dont elle a besoin. . . . Ici j'ai trouvé la neige comme une drogue nécessaire. . . . (p. 145)

Québec and its snow become the correlates of Nathalie's psyche, which remains profoundly cold and manipulative of those who love her: "Je suis tombée sur la neige, froide comme elle" (p. 151).

The expressive potential of place in Amadou has two literary origins. One is the function of Paris and Québec as psychological equivalents of Nathalie's impassible personality; the other the traditional role these places have played in French-Canadian literature. Nathalie regards place as a projection of her own nature and she will fashion her encounters with other human beings to suit both the place and the associative qualities her mind endows it with. The poetic end product of this process is invariably of a metaphorical nature; the various metonymical interactions of places and Nathalie's moods occur within a literary framework which she has pre-fabricated for her experiences to fit into. For the most part, these experiences happen to coincide with the idea of France most often found in French-Canadian literature: that of _les vieux pays_ as the centre of both culture and decadence.

French-Canadian fiction was not quite so adventurous as French-Canadian poetry in the 1920's. At the most, fictional characters dream about going to France, or, if they actually decide to leave, we never see them arrive in Europe. We shall discuss Lussier's and Dupuy's novels, which illustrate this point, later, as well as a remarkable exception, Bugnet's _Le Lys de sang_. It seems necessary, however, to adjust our critical terms to the specific character of international settings in French-Canadian fiction first. Throughout our previous comments on the nature of setting in English-Canadian novels dealing with a foreign environment, we have also stressed the role of character portrayal for descriptions of setting. We indicated, for example, that Hetty Dorval in Wilson's novel functions herself as a synecdochic element contributing to form a metaphor of England or foreign territory in general; and in Richler's and Levine's émigré novels, the central character may be compared to a filter through which London as a place-name is passed and explored for its metaphorical validity. Yet even if not much physical detail of the place itself is provided, the central character, by necessity, remains in close contact with it, since, for the most part, it is the setting where the action takes place. In French-Canadian novels dealing with European settings, the emphasis shifts almost completely to the central character. He is either a visitor from a foreign country, such as the numerous survenants on which we shall comment later, or a French-Canadian longing to explore the European myth. In Une Liaison parisienne, for example, the emphasis of the narrative is placed on Mathieu Lelièvre as the protagonist of the novel. In either case, whether the central character is a survenant or a person planning to or actually visiting Europe, the setting itself is related through him as an intermediary. Contrary to English-Canadian fiction, however, the truth of the denotations attached to the setting is rarely verifiable within the context of the novel. We indicated earlier that London as a place-name in English-Canadian fiction tends to undergo a shift from metaphor to metonymy with personal connotations, once the central character has an opportunity to match the metaphor that has been suggested to him against reality. The consequence, we said, often was that the synecdoches constituting the original metaphor became isolated and had to be either re-assembled on the grounds of self-experienced contiguity, or replaced by others, promising closer similarity than the original synecdoches. Such glissements from metaphor to metonymy are rare in French-Canadian fiction, and we have already mentioned one of the few exceptions with Une Liaison parisienne.

In French-Canadian novels, the validity of France as a metaphor remains basically uncontested; the survenants are chronically taciturn and hardly encouraged by their Québécois hosts to elaborate on the place they came from. They make their impact often more through facts about their personality that are merely guessed at or rumoured about (cf. Guèvremont's Le Survenant) than through a thorough knowledge of their personality and background. What is known about them constitutes, in its entirety, a suggestion of les vieux pays which, since it is an équivalence d'imagination, could be called a metaphorical concept of France as a place-name. Just how selective the denotations of this metaphor are, will become evident in our analysis of Albert as a survenant in Trente Arpents and Raoul Verlet in Autour de toi, Tristan. The other shape, in which France most often occurs in French-Canadian fiction, is that of a young French-Canadian dreaming about Europe as an escape from his or her claustrophobic existence in Québec, where church and family try to clamp him down to the soil. Yet few of these young people are actually seen experiencing the reality of Europe so that its metaphorical consistency once again remains unexplored. The implications of the survenant as a metaphorical expression of Europe are different from those expressed in a departing French-Canadian's expectations of France; A survenant is mostly viewed with suspicion, as we shall see later, and his Québécois hosts appear on their guard against the strange elements a foreigner might introduce into their lives. A French-Canadian setting out to visit Europe, on the contrary, hopes to find freedom and exposure to a more liberal culture. Yet the two different attitudes expressed in the survenant and in the departing French-Canadian are complementary denotations of the same metaphor, some of whose ambivalence may be explained by the particular relation of Québec to France, which we mentioned earlier. In the following examples, we shall find that the ambiguity of France as a metaphor is retained, even when there is no explicit criticism of the culture of les vieux pays or of claustrophobic Québec.

A number of French-Canadian novels published in the 1920's criticize the parochial attitude reigning in Québécois intellectual life and portray their hero's defeat by it or his escape to France, where "l'étudiant a infiniment d'occasions de se cultiver."[68] Daniel Lussier, the protagonist of Olivier Carignan's novel Les Sacrifiés (1927) founds a literary review, La Nouvelle Revue Canadienne, whose table of contents strongly suggests that of Le Nigog, but fails due to economic and social pressure. Pierre Dupuy's André Laurence in André Laurence: Canadien Français (1930) finally escapes the grips of a loving fiancée and mother and leaves for France "attiré comme tant d'autres vers le génie de la France,"[69] but we never see him arrive there. In both Les Sacrifiés and André Laurence the presence of France is all-pervasive and, in a sense, these novels may be described as fore-runners of Blais' Une Liaison parisienne and Maheux-Forcier's Amadou in as far as they concentrate upon the attraction of France for a French-Canadian intellectual, specifically a writer. But unlike the poètes d'exil these novels do not commit the sacrilege of actually leaving the French-Canadian setting. Revealingly, the central image is le fleuve, the Saint Lawrence River, which is the correlative of André's dream of his success as a French-Canadian writer as well as of French Canada's cultural dependence upon France. But both these ideas remain speculative, in that their truth is never measured against the physical setting of France and Paris.

One piece of work in the 1920's is actually set outside of French Canada, but its place of action is the never-never-land of romance. It was close enough to what the poètes d'exil had done, but was not taken seriously by its author and received little critical attention. Yet Georges Bugnet's Le Lys de sang (1923) is an interesting text, since its author was also to become one of the outstanding regionalist writers in French-Canadian fiction. As we shall see, his exotic subject matter in Le Lys de sang provided him with techniques for his later regionalist writing. Le Lys de sang fulfills almost literally the prerequisites of a romance--the theme of the voyage in quest of a precious object; the episodic structure; the interpolation of stories, poems and dreams which are "unrealistically" related at times of extreme crisis; and, finally, the two-dimensional characters who are divided into two clearly defined camps, those who help the hero and those who are against him. The names themselves are iconographically revealing, the villains bearing the name "Von Todt" [death], and the hero's fiancée being called Claire St. Jean and suggesting a divine light as opposed to the dark and demonic attraction exerted by Hilda von Todt. It would be quite superfluous to submit Henri Doutremont's decision to set out for his quest to psychological scrutiny. The only reason given for Doutremont's departure is his wish to prove his manhood and maturity to Claire and live up to his exotic name:

> Ah! Claire, je le sens, vous croyez que je ne suis pas encore pleinement homme. . . . Mais je veux vous montrer que le sang des hardis canadiens, nos ancêtres, coule encore aussi vigoureux dans mes veines qu'aux temps de Jacques Cartier.[70]

Bugnet's novels are notable for their minute descriptions of landscape and setting which occasionally become so elaborate that they tend to split off from the narrative itself and become independent digressions. This tendency is especially obvious in Le Lys de sang where Henri Doutrement ventures into pedantically scientific descriptions of the exotic landscape his quest leads him through. This might lead to the assumption that the setting may be taken at face value, as an accurate description serving more as a tapestry to the narrative than being an integrated part of it. However, just as the characters have to be seen against the background of their allegorical values, the setting in Le Lys de sang has distinct iconographic qualities. Henri Doutremont's journey leads him through the typical "visionary" landscape of a romantic quest[71] where he is confronted with dangerous animals and uncanny settings. The occasional preciousness of the descriptions is suggestive of characteristic traits of the so-called "aureate style" in medieval romance.[72]

Bugnet further developed the allegorical value of setting in his novel La Forêt (1935) where the protagonist, Louise Bourgouin, develops paranoid hallucinations when she comes to live close to a Canadian forest with her husband. The forest or silva has been noted as a traditional topos expressing "not only a physical but a psychical entity"[73]; it is easy to make the step from here to Jung's archetypal images, the forest "illustrating" Louise's subconsciousness and unrationalized feelings.[74] The treatment of setting in Nipsya (1924) may be located somewhere between Le Lys de sang and La Forêt. The close connection between the progress of the narrative and that of the seasons is obvious: the spring setting in the early part of the novel corresponds to the literary cliché of virginity and awakening sexuality, and is counterbalanced by an identical setting in the concluding chapter after Nipsya has been united with Vital Lajeunesse.

Unusual as Bugnet's Le Lys de sang is within French-Canadian literature, it remained obscure enough not to excite attention comparable to Morin's poems, and was passed over in the few reviews devoted to it as "un étrange roman d'une conception telle qu'il se classe dans un genre tout à fait à part dans la littérature canadienne."[75]

The French-Canadian exoticists of the 1910's and 1920's tried to reinforce the bond between European and French-Canadian art. Their interest in Europe, specifically France, consisted mainly in catching up with poetic technique and diction. Exotic settings are part of this desire; they express the poet's wish for poetry unburdened by a nationalist programme. Canadian setting coincided with a patriotic purpose; exotic settings appeared as a declaration of *l'art pour l'art*. As a result, these exotic settings came to be almost as abstract in their value as the *le terroir* concept; neither of them was primarily interested in the physical features of the places they were evoking.

Paul Morin's *Le Paon d'émail* contains short poems on "Quatre Villes d'Occident" and, as their counterparts, "Quatre Villes d'Orient." In both, the cities Morin is evoking are conceived of in terms of colour, texture, perfume, and the poetry of their names. It is their artistic and sensuous qualities he is interested in, not the physical detail of their architecture. Characteristic of this technique is his poem "Bruges":

> Ville des taciturnes béguines,
> Des glauques canaux aux flots épais,
> J'aime le rêve où tu t'efféminés,
>
> Les carillons voilant leurs sourdines,
> Les couvents froids, les grands jardins frais
> Les cygnes en troupe familière. . . .

> Car tes murs, verts de mousse et de lierre,
> Abritent le silence et la paix,
> O chère Bruges hospitalière![76]

This is different from Pierre Loti, whom Arthur Letondal mentions in his Nigog essay, and totally unrelated to the American and English-Canadian expatriate writers of the 1920's from which they are only separated by a few years in publication. Eliot's city-scapes is only one example of the difference.

Unrealistic as the setting in Le Lys de sang is conceived, it is one of the few novels where the hero of a French-Canadian novel actually leaves his country and exposes himself to another culture. More often than not, representatives of another culture are introduced as survenants, as we indicated earlier in this chapter.[77] The survenant in French-Canadian fiction is often of mysterious origin[78]; he comes and goes unpredictably as Germaine Guèvremont's Le Survenant (1945) and Yves Thériault's Le Dompteur d'ours (1951). The survenant is not so much an independent character, but a reflection of what those around him project into their ideas of unknown territory:

> Il est en quelque sorte le dépositaire de tout cet inconnu des terres vierges et des grands espaces avec lesquels il a été en contact.[79]

The survenant, as we find him in the novels of Guèvremont, Thériault and Ringuet is comparable to the coureur de bois and voyageur in that they are all related to the mystery of unfamiliar places, climates and customs. The coureur de bois, however, always remains oriented towards a focal point, his parish, and he is rarely found to cut his ties to his village completely. Maria Chapdelaine's François Paradis continues to communicate with the village, so does Louise Genest's lover in Bertrand Vac's novel. By contrast, the survenant is unfamiliar with such a focal point; he is often suspected to be a stranger from les vieux pays whose precise life history is unknown:

> . . . [la] direction orientale est la seule dont nous sommes sûrs que le Survenant l'ait suivie pour un ultime voyage.[80]

The unknown origin of a survenant adds an element to his representation in French-Canadian fiction which is absent in the depiction of a voyageur or coureur de bois, i.e. a feeling of suspicion, of fright even. Xenophobia has been called an attitude inherent in the history of Québec, whose inhabitants, besieged by the English, "ne se sont sentis en sécurité qu'entre eux, dans le village, au milieu de leur parenté et à l'abri des étrangers."[81] A survenant may consequently be viewed as a hostile element, threatening the traditional coherence of a family or a village even:

> La peur de l'étranger deviendra, poussée jusqu'à son paroxysme, la peur de tous les individus. Tout deviendra sujet à suspicion. La notion d'étranger symbolisant, à l'origine, tous les Anglais, s'étendra

> progressivement à tout individu pouvant porter atteinte aux aspirations les plus profondes des Canadiens français.[82]

For reasons of self-protection, the Québécois setting remains one of the main objectives of both *Le Survenant* and *Le Dompteur d'ours*. Life continues in *Marie-Didace*, the sequel of *Le Survenant*, much in the same way it did before the "outlander" appeared. The figure of the outlander in French-Canadian fiction often works as a means of criticism on French-Canadian society, when "Québec" is no longer equated with the patriotic and agricultural myth of the nineteenth century, just as the Persians in Montesquieu's *Lettres persanes* and the Indian in Voltaire's *L'Ingénu* provide a filter through which to view a corrupted occidental society.[83]

Thus, Albert Chabrol in Ringuet's *Trente Arpents* remains mainly an observer. He appears one day at Euchariste Moisan's door, is fed at the end of the table like a beggar, but stays then for more than twelve years as a hired farm-hand. To the Moisan family he remains a stranger, somebody Euchariste would much rather get rid of, and they never get to know him much beyond the statement that he is "un curieux homme, un étranger des vieux pays qui parlait français, mais différemment."[84] Albert becomes prominent as an element in the story when war breaks out in Europe, and he is the only one for whom it is not simply a matter of rising wheat prices. Albert's presence provokes the question for a French-Canadian's identity who remains impassive to the miseries of *les vieux pays*:

> Le véritable déserteur, n'était-ce pas cet homme-là, de sang français aussi, et que les malheurs de la Patrie laissaient ainsi impassible? (p. 155)[85]

Like other survenants in Québécois fiction, Albert functions mainly as a contrast to the setting surrounding him. Ringuet strengthens this aspect by making him into a restless nomad for whom travelling is almost synonymous with life:

> . . . il ne connaissait point la tradition qui courbe les gens d'un même endroit sous un même joug et les conduit aveuglément sur la route coutumière. (p. 130)

Whereas Ringuet's confrontation of Albert and Moisan conveys criticism of the narrowness of Québécois rural life, but refrains from judging Albert's position, other French survenants in French-Canadian fiction are not viewed so neutrally. In Claire France's novel Autour de toi, Tristan (1962), he is distinctly seen as an evil element, representative of Québec's idea of France as an immoral, atheistic nation. Autour de toi, Tristan is set in a small town on the Lac Saint-Jean during the Second World War. France is mentioned as les vieux pays, and although a number of the young men in the novel join the war, France remains "ce monde hors de portée, présent seulement par la réalité du rêve et celle de la poésie."[86] Its only "physical" representatives in the novel are letters Marie-Marthe Lapierre receives from a certain Daniel in France, who, faithful to Voltaire, calls her his "petite fée de neige" (p. 19); and, more importantly, Raoul Verlet, who has come to stay on the Lac St. Jean for some time. His influence is described as evil as well as artistic, and in a letter he reveals himself as the classic French-Canadian notion of French decadence. An orphan, he was brought up by "Mammy," a middle-aged woman, who seduces the young boy and then becomes his slave. Raoul has had an affair with a German virago called Greer and hides away with her in Africa, until she has satiated her sexual appetite. The number of literary clichés is overwhelming: we find exactly the same patterns as in Une Liaison parisienne, where the d'Argenti do the seducing of a French-Canadian "rabbit" (Lelièvre), or Le Lys de sang with its German woman monster Hilda von Todt and Africa as a colourful and dangerous setting. Autour de toi, Tristan ranges French-Canadian wholesomeness against French corruption; whereas Françoise Tremblay suggests novels by Mauriac, Bernanos, Saint-Exupéry to her husband and refuses to let him read Madame Bovary, Raoul makes her look at "une collection de Labiche et de Feydeau" (p. 399). Ironically, Raoul is finally converted to goodness by hearing French-Canadians sing "La Marseillaise."

Autour de toi, Tristan is fairly representative of French-Canadian novels set in the times of the Second World War; its repercussions are felt in Québec, but the point of view of the novel rarely actually shifts outside the province. One exception is Jean Vaillancourt's Les Canadiens errants (1954) a large part of which is set in France. Vaillancourt's novel contains a number of comments on French-Canadians abroad and involved in the war of les vieux pays. The soldiers are deliberately set apart from those who come to take in European culture:

> J'suis pas né dans une famille de ceux qui font pipi dans la soie et qui viennent en Europe pour voère les monuments, moé.[87]

The ordinary soldiers are exempted from criticism, when a German officer attacks Captain Dumont and charges him with fighting for a country he does not even believe in:

> Nous, nous nous battons pour Adolf Hitler parce qu'il est le chef de l'Allemagne, nous sommes des patriotes; mais vous, vous n'aimez même pas l'Angleterre pour laquelle vous vous battez! (p. 148)

Time and again, the soldiers in Les Canadiens errants groan "Qu'est-ce que nous faisions icite, nous autres" (p. 62) and they do not seem to be so sure any longer whether it was wise to brush aside the advice of

> . . . les p'tits vieux dans leu' chaises berçantes qui passaient leu' temps à me dire . . . quand t'auras fait le tour de not' jardin, toé mon jeune! (p. 90)

Yet one of the soldiers, Lanoue, has a revelation of les vieux pays one morning in Brussels and it is the more interesting, since it is associated with a strongly idealized setting which we shall come back to with regard to Gabrielle Roy's La Montagne secrète. For three days, Lanoue wanders around in

Brussels, without any goal or apprehensions. He meets people, but does not get involved or hurt by them. In the morning, he experiences a moment of epiphany:

> J'avais jamais vu un soleil si bon. J'me rappelais même plus le chemin pour retourner à l'hôtel de la Place de Brouckère et j'me fichais de ça aussi. J'ai continué à marcher dans les rues. J'étais si ben que j'avais l'impression de marcher sur un nuage et y me prenait tout d'un coup l'envie de courir. J'étais pas saoul pantoute. J'étais heureux . . . j'étais en Europe et le monde entier était heureux comme moé.
> (p. 84)

Lanoue's experience is epitomised by a group of gypsies which he meets in the streets of Brussels. For him, they express the spirit of the old world:

> On dirait que les gens de ces vieux pays-là, y sont plus heureux que nous autres. Qu'ils ont pas nos soucis, ou qu'ils s'en fichent. C'est souvent pauvre comme du sel, et pourtant, avec le peu qu'ils ont, on dirait qu'ils savent mieux prendre la vie que nous autres. (p. 86)

Comparing this highly stylized vision of Europe with texts in English-Canadian fiction dealing with the Second World War, it is apparent that *Les Canadiens errants* basically retains the myth of *les vieux pays* and a pervasive feeling of detachment from its problems. This is especially pronounced in novels dealing with the absurdity of Canadians, especially French-Canadians, participating "dans une guerre que les Anglais d'Angleterre, des Etats-Unis et du Canada avaient déclarée aux Allemands."[88] The Aging Nymph contains some of the sentiment that "les gens de ces vieux pays-là . . . sont plus heureux que nous autres," but it is not counterbalanced by an equally strong attraction exerted by Canada back home. Although set in France, Les Canadiens errants does not present a view radically different from what we find in French-Canadian novels only referring to les vieux pays.[89] Perhaps just as important as the presence of France in French-Canadian fiction is that of the United States. In a number of novels we find a young French Canadian acting as a kind of advocatus diaboli for an emigration to the States. This theme had also been part of the terroir movement and Antoine Gérin-Lajoie's Jean Rivard: Le Défricheur (1862) and Jean Rivard: Economiste (1864) were propaganda novels against the flow of French Canadians into the United States. Again, we find that the appearance of an outlander or a representative of the "outland" is subordinated to a didactic programme in French-Canadian fiction. Lorenzo Surprenant in Maria Chapdelaine is such a figure who tries to allure Maria away from life in the Péribonka backwoods. Maria reacts favourably to Surprenant's tales of "la magie mystérieuse des cités, l'attirance d'une vie différente, inconnue, au centre même du monde humain et non plus sur son extrême lisière."[90] Surprenant is not so much a person in his own right as an "illustration"[91] of materialism and anti-patriotism. Unlike the survenant type discussed above, his function within the novel does not equal that of a voyageur. François Paradis is the voyageur in Maria Chapdelaine, and he is represented as Maria's favourite among the men courting her. Common as the name "Paradis" may be in French Canada, it is certainly indicative of the Edenic value attached to the life of a voyageur and life on the frontier as a whole. In Maria Chapdelaine, the voyageur as a literary type has not yet assumed the connotations of an anti-social element. Surprenant is an anti-patriotic element which does not take effect in Maria Chapdelaine, but wins power in Ringuet's Trente Arpents, departing from the allegorical techniques of Hémon's novel and depicting the influence of the United States in realistic terms. Here, the attraction is strong enough to carry the narrative outside of French Canada. The protagonist, the old Moisan, dies in America, dreaming of the French-Canadian soil.

The American or Anglo-Saxon as a literary type in French-Canadian fiction underwent another modification in the 1960's when he, or more frequently she, appears representing the colonial element in French-Canadian society. Both Patricia in Jacques Godbout's Le Couteau sur la table (1965) and Ethel in Claude Jasmin's Ethel et le terroriste (1964) fall into this category; so does Hubert Aquin's amorphous female character in Trou de mémoire, which we shall be discussing in the next chapter. Here, the American and English-Canadian influences are no longer seen as separate elements, but as one Anglo-Saxon menace.

My comments on the "outlander" in French-Canadian fiction are, of course, not meant to indicate that there are no such types in

English-Canadian fiction. John Moss has pointed out a number of them in Patterns of Isolation.[92] The point is, however, that their function in French-Canadian fiction is more complex, and that they are with few exceptions the only media through which international settings and themes are allowed to intrude into French-Canadian literature. These types may be subject to modification according to their changing function in French-Canadian fiction, or they may freeze into parodies of themselves as the earlier mentioned Dupont-la-France in Carrier's Le Deux-Millième Etage whom we discussed in the previous chapter. Fiction set outside Canada is rare before the 1960's and exceptions such as Morin's poetry or Bugnet's Le Lys de sang prove the rule, considering the kind of critical attention they received.

Perhaps the best way to conclude this chapter are some comments on Gabrielle Roy's Alexandre Chenevert (1943), which may help us to summarize what we have said about the typical treatment of international setting in French-Canadian fiction before the sixties. Alexandre Chenevert is set in Montréal, where Chenevert troubles his mind day and night with current world politics and catastrophes. The novel opens with a soliloquy in which the sleepless Alexandre agonizes over Stalin, Tito, Gandhi, the atomic bomb, Mussolini, the Pope. His ideas and opinions are pre-formed by newspapers, which constitute his education:

> . . . l'Anglais pour Alexandre, c'était l'ennemi héréditaire, proposé par l'histoire, l'école, l'entourage,

> celui dont il pourrait à peine se passer, tant, en le perdant, ses griefs manqueraient d'emploi. . . . Aux Français, Alexandre reprocha d'avoir fait tort à la religion par de mauvais livres et par le nombre de leurs libres penseurs.[93]

There is no chance that Alexandre will ever be able to verify his opinions by leaving Montréal and going to one or more of the places he reads about in the newspapers.

> Il portait en lui de terribles dispositions au bonheur que les contrariétés, si elles devenaient trop accablantes, pourraient bien faire surgir. "Vous verrez. Je me déciderai à partir," avait-il dit maintes fois, sans préciser où.[94]

His surroundings, particularly his wife, have little sympathy with Alexandre. After all, these events do not concern them directly, and they seem to be content with where they are living. The only voyage Alexandre finally sets out on is his trip to "Lac Vert," which does not bring him in touch with international concerns, but is a "frontier" experience, a "spiritual adventure" whose effects soon wear off when Alexandre returns to his normal life in Montréal. Voyages such as Alexandre Chenevert's, Christine's in La Route d'Altamont and Pierre's in La Montagne secrète are not meant to expose the protagonist to a different culture or the physical experience of another setting, but give him the opportunity to reach out to an Edenic experience of freedom. What matters is "The exalted revelation contained in a journey, the sense of wonder in various kinds of nature, the nostalgia for natural man."[95] Even Pierre's voyage and sojourn in Paris are a spiritual adventure, in which the city functions as the countersymbol of the hidden mountain. Paris stands for sophistication and artistic achievement, but also for enclosed space, as opposed to the rough, intangible beauty of the Canadian North.

International setting in French Canada is almost without exception subordinate to pre-formed metaphorical concepts. There are few shifts in their value indicating possible glissements from metaphor to metonymy. Personal experience of France or another foreign setting, if there is any, remains within the framework of the patriotic, sociological or spiritual metaphor suggested for that setting within the context of the book. The principal intermediary through whom we are acquainted with that metaphor is often the central character or another character in the novel. Yet whereas the central character in English-Canadian fiction often generates his own metonymical image of "London," he functions mostly as the passive vehicle of a metaphor in French-Canadian novels. This is especially evident in the survenants, who are the product of certain synecdochic concepts about les vieux pays which the Québécois project into them. Characters planning to visit France, or even some of those actually experiencing les vieux pays, however, remain equally reluctant to modify the metaphor of France they are familiar with. Not even Blais' Une Liaison parisienne contradicts this conclusion, despite its satirical attitude towards

French civilization. The d'Argenti may be viewed as projecting Québécois suspicion of French libertinage and immorality. Mathieu Lelièvre's experience of France equals the discovery that the revered vieux pays are as ambiguous as ever; that cultural splendor and historical depth have to be paid with decadence. The modification which Lelièvre's idea of France undergoes as the narrative develops, does not signify a glissement from metaphor to personally created metonymy as we observed it in many English-Canadian novels, but the exploration of complementary denotations of France as a place-name, which Mathieu had not been fully aware of, before he met the d'Argenti.

NOTES

[1] Henry Seidel Canby, Turn West, Turn East: Mark Twain and Henry James (Boston: Houghton Mifflin, 1951).

[2] Michel-Guillaume Jean de Crèvecoeur, "What is an American?" in Durham, Jones, op. cit., p. 23.

[3] Turner, op. cit., p. 10.

[4] Audubon, quoted in Spencer, op. cit., p. 94.

[5] Harold P. Simonson, The Closed Frontier: Studies in American Literary Tragedy (New York: Holt, Rinehart and Winston, 1970), p. 75.

[6] Philip Rahv, Discovery of Europe: The Story of American Experience in the Old World (Boston: Houghton Mifflin, 1947), p. xiii.

[7] Marcus Cunliffe, The Literature of the United States (rpt. London: Penguin, 1971), p. 276.

[8] Africa, too, acquires the significance of an open frontier in some of Hemingway's writing, such as in The Snows of Kilimanjaro, The Short Happy Life of Francis Macomber, The Green Hills of Africa and The Old Man and the Sea, where the old man keeps dreaming about lions playing on an African beach. We shall

comment on Hemingway's African stories more extensively in the next chapter.

[9] Simonson, op. cit., p. 33; cf. also Carlton J.H. Hayes, "The American Frontier--Frontier of What?" The American Historical Review 51 (1946), pp. 199-216.

[10] Careless, op. cit., p. 16. Cf. also Northrop Frye, "Conclusion," in F. Klinck, ed., Literary History of Canada, 2nd ed., vol. 3 (Toronto: U of T P, 1976), pp. 318-332; William Kilbourn, "The Writing of Canadian History," ibid., vol. 2, pp. 22-43.

[11] Careless, p. 16.

[12] Cf. Creighton, op. cit., p. 41.

[13] Sara Jeannette Duncan, "American Influence on Canadian Thought," The Week July 7, 1887, p. 518.

[14] Laurence Ricou, Vertical Man/Horizontal World: Man and Landscape in Canadian Prairie Fiction (Vancouver: University of British Columbia Press, 1973), p. 15 ff.; cf. also Edward A. McCourt, The Canadian West in Fiction, revised and enlarged ed. (Toronto: Ryerson, 1970), p. 11 ff.

[15] John Matthews, "The Canadian Experience," in John Press, ed., Commonwealth Literature: Unity and Diversity in a Common Culture (London: Heinemann, 1965).

[16] F.W. Watt, "Western Myth: The World of Ralph Connor," Canadian Literature 1 (1959), p. 28.

[17] Kline, *op. cit.*, p. 40.

[18] Cf. Gérard Genette, "Métonymie chez Proust, ou la naissance du récit," *Poétique: Revue de Théorie et d'Analyse Littéraires* 2 (1970), pp. 156-173: ". . . le glissement métonymique ne s'est pas seulement déguisé, mais bien transformé en prédication métaphorique" (p. 157).

[19] Another early example of Canadian fiction dealing with travellers in Europe is James de Mille's *The Dodge Club, or, Italy in 1859* which appeared simultaneously with Mark Twain's *The Innocents Abroad*, and combines characteristics of Dickens and Twain, although de Mille's book was published several months before *The Innocents Abroad*. Neither Haliburton nor de Mille can, incidentally, be claimed entirely as Canadian versions of the international theme. Haliburton's family was of Loyalist stock, and de Mille wrote mainly for the American market. The members of the Dodge Club come from Massachusetts and are described as men who do not understand a word "of any language but the American" (James de Mille, *The Dodge Club, or Italy in 1859* [New York: Harper, 1869], p. 6 ff).

[20] Thomas Chandler Haliburton, *The Attaché or, Sam Slick in England* (London: Routledge, 1943-44), p. 43.

[21] *Ibid.*, p. 111.

[22] Sara Jeannette Duncan, "Outworn Literary Methods," *The Week* June 9, 1887, p. 451.

[23] Sara Jeannette Duncan, *An American Girl in London* (New York: Appleton, 1906), p. 21. All further references will be made to this edition in the text.

[24] Thomas E. Tausky, "The American Girls of William Dean Howells and Sara Jeannette Duncan," Journal of Canadian Fiction 4 (1975), p. 157.

[25] In a sense, Hetty Dorval and Topaz Edgeworth may be described in terms of "illustrative" characters; their function is, at least partly, to make a "system of stipulated meanings" transparent. (Robert Scholes, Robert Kellogg, The Nature of Narrative [New York: Oxford University Press, 1966], p. 85.)

[26] Ethel Wilson, Hetty Dorval (New York: Macmillan, 1947), p. 105. Further references will be made to this edition in the text.

[27] John Glassco, Memoirs of Montparnasse (Toronto: Oxford UP, 1970), p. 32.

[28] Dahlie, op. cit., p. 181.

[29] Other exceptions, published in 1928 and 1937, are Charles Yale Harrison's Generals Die in Bed and Philip Child's God's Sparrows.

[30] Dudek, op. cit., p. 41. Cf. also Dorothy Livesay, Right Hand, Left Hand (Erin: Press Porcépic, 1977), p. 219 ff., where she documents developments in Canadian poetry in the thirties. In a newspaper clipping from the Calgary Albertan, April 17, 1936, she is quoted to have indicated in a lecture that "there was a good deal to be said . . . for the point of view that the depression had made Canada a nation, and that provincial barriers were at last yielding with the realization of the need for a national programme" (p. 223), a process which, for Livesay, appeared as the

prerequisite for cosmopolitan poetry and literature in general. Livesay's idea of cosmopolitanism is, of course, oriented towards her marxist convictions and parallels Leo Kennedy's concept which rejects the followers of T.S. Eliot and Edith Sitwell and their esoteric poetry (Right Hand, pp. 218-219), and accepts only Livesay herself and F.R. Scott because of their socialist involvement. Cosmopolitanism in Canadian poetry must, accordingly, be differentiated with regard to its readiness to absorb foreign technical influences on the one hand, and its political commitment to problems of "the common man" on the other.

[31] Jérôme in Hugh McLennan's The Watch that Ends the Night, whose personality is modelled on Norman Bethune's, must be mentioned in this context, although the novel is set in New Brunswick and Montréal for the most part.

[32] Norah Storey, The Oxford Companion to Canadian History and Literature (Toronto: Oxford UP, 1967), p. 258 ff.

[33] David Arnason, "Editorial: Some Propositions about Canadian Literature," Journal of Canadian Fiction 3 (1974), pp. 1-2; cf. also "Exiles and Expatriates," Canadian Literature 73 (1977).

[34] Roland Lebel, Histoire de la littérature coloniale en France (Paris: Larose, 1931), p. 85.

[35] Elizabeth Waterston, Survey: A Short History of Canadian Literature (Toronto: Methuen, 1973), p. 138.

[36] Norman Levine, She'll Only Drag You Down (Don Mills: General Publishing, 1970), p. 146.

[37] Mordecai Richler, A Choice of Enemies (London: Quartet Books Ltd., 1973), p. 133.

[38] Ibid.

[39] Ibid.

[40] Margaret Laurence, The Diviners (Toronto: Bantam, 1974), p. 359. Further references will be made to this edition in the text.

[41] Richler, A Choice of Enemies, p. 5.

[42] Hawthorne, The Marble Faun, p. 36. Further references will be made to this edition in the text.

[43] Another recent example for the Coliseum in North-American fiction is the elaborate use Margaret Atwood has made of it in Lady Oracle.

[44] Henry James, Daisy Miller (London: Macmillan, 1922), p. 43. Further references will be made to this edition in the text.

[45] A.J. Elliott, The Aging Nymph (Toronto: Collins, 1948), p. 139. Further references will be made to this edition in the text.

[46] Colin McDougall, Execution (Toronto: Macmillan, 1958), p. 65. Further references will be made to this edition in the text.

[47] Fiedler, op. cit., p. 124.

[48] Cf. Morley Callaghan, A Passion in Rome (Toronto: Macmillan, 1961, p. 153 ff.), where Sam and Carla visit the Coliseum and feed the cats: "A strange feeling came over him. What was he doing here in this place with this girl and her bag of meat? . . . The flashing eyes in the shadows, the snarling, then the glint of moonlight on the tiers of seats, made him draw back, and his mind played tricks on him. The whole area seemed to come alive; it seemed to be there in a reddish glow as the fierce sun was strained through the giant coloured awnings on the poles around the arena; and the wild animals, the leopards, the wolves, the cheetahs and the tigers were there, circling around crazily, blind with fright, sliding frantically along the barricade, crashing into it, lashing out with their tails; and now waiting with wild glowing eyes, watching him because he was standing over the underground cells where the prisoners, doomed to be tossed out as meat, waited. The fear and the terrible anxiety of the prisoners was like a smell seeping through the ground to him, and there before him, waiting with glowing eyes, half-starved, the great cats." Also cf. the funeral scenes in St. Peter's, which are filtered through Sam's eyes as a photographer and described in terms of distances, angles and choice of lens, and yet are unable to keep him totally detached from the metaphysical and aesthetic impact of what he is watching: ". . . all those in the procession were now on their knees, and many in the multitude, pressed against the wooden barriers, had also fallen on their knees, their heads bowed in prayer in the unbearable silence, between the strokes of the bell. Lowering his camera, Sam rubbed his fingers across his forehead, shuddering, for he seemed to be looking down into a great columned arena of death. Then he jerked his head back, blinked in the good strong sunlight, and raised his camera again" (p. 254).

[49] Frederick Jackson Turner, The Frontier in American History (New York: Henry Holt, 1950), p. 13.

[50] H.R. Casgrain, *Oeuvres complètes*, t. 1 (Montréal: Beauchemin, 1875), p. 370.

[51] Cf. Jean-Charles Falardeau, "Lettre à un ami français," *Cité Libre* 33 (1961), pp. 8-9; Jacques Godbout, "Lettre à des amis français à propos de ce qui nous arrive," *Cité Libre* 55 (1963), p. 24.

[52] Title of Adrien Thério's "La Lumière nous viendrait-elle de la France?," *Livres et auteurs québécois 1971*, pp. 4-10.

[53] In a letter to Abbé Casgrain. Cr. Octave Crémazie, *Oeuvres complètes* (Montréal: Beauchemin, 1882), p. 40.

[54] Falardeau, "Lettre," p. 9.

[55] Cf. Servais-Maquoi, *op. cit*.

[56] Godbout, "Lettre," p. 24.

[57] Marie-Claire Blais, *Une Liaison parisienne* (Montréal: Stanké, 1975), p. 9. Further references will be made to this edition in the text.

[58] R. Laroque de Roquebrune, "Hommage à Nelligan," *Le Nigog* 1 (1918), p. 214.

[59] Arthur Letondal, "L'Ame canadienne," *Le Nigog* 1 (1918), p. 214.

[60] *Ibid*., p. 215.

[61] *Ibid.*, p. 216.

[62] Paul Morin, *Oeuvres poétiques: Le Paon d'émail; Poèmes de cendre et d'or* (Montréal: Fides, 1961), p. 147.

[63] Gilles Marcotte, *Une Littérature qui se fait: Essais critiques sur la littérature canadienne-française* (Montréal: HMH, 1968), p. 121.

[64] Roy, *op. cit.*, p. 289.

[65] *Ibid.*, p. 307.

[66] Cf. Jean-Charles Harvey, *Pages de critique: Sur quelques aspects de la littérature française au Canada* (Québec: Compagnie d'Imprimerie Le Soleil, 1926), pp. 124~~-136~~.

[67] Louise Maheux-Forcier, *Amadou* (Montréal: Cercle du Livre de France, 1963). Further references will be made to this edition in the text.

[68] Olivier Carignan, *Les Sacrifiés* (Montréal: Carrier, 1927), p. 98.

[69] Pierre Dupuy, *André Laurence: Canadien Français* (Paris: Plon, 1930), p. 246.

[70] Georges Bugnet, *Le Lys de sang*, roman inédit par Henri Doutremont (Montréal: Edouard Garand, 1923), p. 7.

[71] Paul Piehler, *The Visionary Landscape: A Study in Medieval Allegory* (London: Edwin Arnold, 1971), p. 75.

[72] Clive S. Lewis, The Allegory of Love: A Study in Medieval Tradition (London: Oxford UP, 1936), p. 251 ff.

[73] Piehler, op. cit., p. 75.

[74] Cf. Scholes, Kellogg, op. cit., p. 188, where they explain their usage of "illustrate."

[75] F. Charbonnier in La Presse, quoted in Jean Papen, Geroges Bugnet, homme de lettres canadien: Sa Vie, son oeuvre (Thèse, Université Laval, 1967), p. 51.

[76] Morin, op. cit., p. 4.

[77] An example of the survenant in contemporary French-Canadian drama is Robert Elie's L'Etrangère, Ecrits du Canada Français 1 (1954), pp. 139-181.

[78] For an extensive discussion of this aspect as related to the voyageur and coureur de bois cf. Jack Warwick, The Long Journey: Literary Themes of French Canada (Toronto: U of T P, 1968).

[79] Michelle Lavoie, "Du coureur de bois au survenant (filiation ou aliénation?)," Voix et Images du Pays 111, p. 18.

[80] Ibid., p. 21.

[81] Marcel Rioux, Les Québécois (Paris: Seuil, 1974), p. 115.

[82] André Vanasse, "La Notion de l'étranger dans la littérature canadienne: Le Fait historique et les étapes littéraires," L'Action Nationale 55 (1965), p. 235.

[83] A recent example for an outsider judging a specific society is Louky Bersianik's L'Euguélionne (Montréal: La Presse, 1976), in which a goddess from an imaginary planet visits Québec and comments on the plight of the French-Canadian woman.

[84] Ringuet, Trente Arpents (Montréal: Fides, 1936), p. 106. Further references will be made to this edition in the text.

[85] Ringuet elaborates on the relationship between Québec and other countries in a striking comparison of its attitudes towards France and England: "Rivés au sol laurentien, le connussent, sans contact depuis cent cinquante ans avec le monde lointain de l'Europe, les gens paisibles du Québec ne se sentaient intéressés en rien par la Grande Folie de l'Europe. Les gens de Flandres voyaient brûler leurs maisons et raser leurs arbres; l'Anglais devinait à l'horizon la fumée des croiseurs hostiles; d'autres pays étendaient la main sur les possessions d'en ennemi impuissant, mais eux! . . . L'Angleterre? Ils ne connaissaient d'elle que les deux conquêtes: celle d'autrefois, brutale et définitive, coupant en pleine chair française, séparant l'enfant de la mère; et celle de tous les jours d'aujourd'hui, lente et sournoise mais plus cruelle encore, étouffant tout un petit peuple d'agriculteurs et d'ouvriers sous son emprise économique, lui arrachant l'un après l'autre, pour se les assimiler, tous ceux de ses fils qui avaient réussi.

La France? Ils ne savaient et n'aimaient vaguement encore que celle d'autrefois, la France d'avant l'abandon et d'avant le reniement, la France du Christ et du roi. Ils n'avaient rien de commun avec celle d'aujourd'hui, celle dont la parole écrite même est un poison. On le leur avait dit: ils le savaient.

Des autres, ils ne connaissaient rien" (p. 176 ff.).

[86] Claire France, *Autour de toi, Tristan* (Paris: Flammarion, 1962), p. 144. All further references will be made to this edition in the text.

[87] Jean Vaillancourt, *Les Canadiens errants* (Montréal: Le Cercle du Livre de France, 1954), p. 147. Further references will be made to this edition in the text.

[88] Roch Carrier, *La Guerre, yes sir*! (Montréal: Editions du Jour, 1970), p. 100.

[89] In French-Canadian drama, we find an interesting complementary aspect of the function of foreign place in Québécois literature. For Gratien Gélinas' *Tit-coq* (1950) and Marcel Dubé's *Un Simple Soldat* (1967), going off to Europe or to Korea signifies the irreversible destruction of their personal happiness or their existence even.

[90] Louis Hémon, *Maria Chapdelaine* (Montréal: Fides, 1974), p. 157 ff.

[91] Cf. Scholes, Kellogg, *op. cit*., p. 188.

[92] Cf. John Moss, *Patterns of Isolation* (Toronto: McClelland and Stewart, 1974), chapters on "Indian Lovers" and "The Ubiquitous Bastard."

[93] Gabrielle Roy, *Alexandre Chenevert* (Montréal: Beauchemin, 1973), p. 19 ff.

[94] *Ibid*., p. 83.

[95] Warwick, *op. cit*., p. 6.

CHAPTER III

AFRICAN SETTINGS IN CANADIAN FICTION

The poetics of exotic settings

As we have seen in the preceding chapter, the idea of England in English-Canadian fiction and that of France in French-Canadian novels were, at the start, generally speaking comparable; being imperial powers, both England and France originally represented metaphors of cultural and ideological competence. The different ways in which English-Canadian and French-Canadian fiction eventually reacted to England and France as place-names may, in part, be accounted for by the different colonial histories of the two Canadas. English-Canadians visiting London are seen to acquire sufficient self-confidence to cope with the disillusion with which London as a supposed epitome of imperial glamour confronts them; they replace the original metaphor of London with a metonymy of their own making. French-Canadian fictional characters, however, mostly retain their metaphorical image of France, which is often represented as an *équivalent d'imagination*, even when the protagonist is given the opportunity to explore the validity of France as a metaphorical place-name.

Considering French- and English-Canadian novels set in Africa, we may discover another aspect of foreign place-names in the two Canadian literatures. The formal results are, as we hope to demonstrate, comparable to what we found in the previous chapter. Here, too, we may notice a tendency of transfers from metaphor to metonymy in English-Canadian, but insistence on metaphor in French-Canadian fiction. Yet the poetic process, by which these formal results are achieved in Canadian novels with African settings, is generated through different semantic priorities, which reflect on the separate meanings of "Africa" in English-Canadian and French-Canadian fiction.

"Africa," in English-Canadian novels, evokes a complex cluster of associations connecting them to the traditional exotic novel with the utopian and the colonial novel as its sub-categories. Most English-Canadian novels set in Africa were written at a point in history, when imperialism of the old order had lost its power. The superciliousness of Greene, Conrad and Hemingway on whose African writings we shall comment later, was no longer warranted; Laurence's This Side of Jordan, one of the first English-Canadian novels set in Africa, comments on the transfer of power from the old colonialists to native leaders, and on the psychological implications of this change on black and white alike. We find most English-Canadian novels dealing with an African environment at a kind of watershed in the history of the exotic novel; the illusions of colonial superiority are gone, replaced by feelings of guilt, insecurity, unacknowledged resentment (cf., for example, Audrey Thomas' Xanadu and, especially poignant, Simon Gray's play Sleeping Dog). Yet the retreat of imperialism frequently meant nothing but the advent of neo-colonialism, so that the alternative to feelings of personal and collective guilt among whites visiting Africa are irony or cynicism (cf. Hood's You Can't Get There from Here and Godfrey's The New Ancestors). The exotic metaphor of Africa, as we find it expressed in Conrad, Greene, and Hemingway in psychological, and in Phelps' and Chavannes' utopias in ideological terms, is, then, almost from the beginning in Canadian fiction, historically untenable. Canadian fictional characters setting out to visit Africa are often aware of the fact that their équivalent d'imagination of Africa is nothing but a distortion, pre-shaped by countless books and movies. They are even more confused when they are confronted with the evidence of neo-imperialism which imposes a layer of western life-style on that of the natives, and thus creates a duplicity in the identity of the place, which differs impressively from the "otherness" African environment represents in Conrad's novels. This impression of ambiguity may be re-enforced, if one considers a narrative cliché already established in the contemporary African novel which, often pre-occupied with an African in conflict with the demands of his own culture and that of the West, concentrates on the ambivalence of anglicized family- and street-names in an African city.[1] For the narrator of Ayi Kwei Armah's The Beautiful Ones Are Not Yet

Born (1968), such evidence of cultural clash is absurd but, although symptomatic for pro-western tendencies in Africa, insignificant in the long run; Komsoon, the rich minister, who apes the life of European capitalists in his "upper-residential area" house, has to escape through a latrine into freedom, when his régime collapses. For an outsider, such as a timid CUSO volunteer or visiting professor in Nigeria, the duplicity they experience in how Africa presents itself to them is unresolvable. After all, they are temporary visitors, and the cultural conflicts they witness do not affect the core of their lives. Some only react to it to the extent to which it bears on the routine of their daily existence (cf. Joan in Knight's *Farquharson's Physique and What it Did to His Mind*), and they reject the place, because it removes the security of such a routine. Others, such as Farq in *Farquharson's Physique* and Mrs. Blood in Audrey Thomas' novel, make Africa into the frame of their own personal development and crises. Yet their encounters with Africa are sporadic and coherent only in that they are made to comment on a particular emotional phase in the life of the protagonist. This does not mean that Africa, like London in English-Canadian fiction, becomes available to the character's powers of observation and is assimilated into his point of view. Although Africa, as an actual experience, is often shown to contradict most of the denotations it was expected to convey as a metaphor, it does not completely shift into metonymy either.

Many fictional characters in English-Canadian novels set in Africa experience a mental block, consisting of post-colonial hang-ups and other elements, which prevents them from realizing contiguities between their own existence and Africa, that are sufficiently coherent to form a metonymy. Perhaps we can describe the poetic figure Africa assumes in many English-Canadian novels best by once again referring to Genette, who, in "La Métonymie chez Proust,"[2] suggests that, due to an accumulative process within the narrative, metonymy may result in metaphor, and that metaphor may, in effect, consist of metonymical elements. Africa, as a metaphor in some English-Canadian novels, functions as a shell deprived of its Conradian denotations. Yet the shell still provides a frame of mind, containing sporadic formations of contiguity between Africa and the protagonist's capacity of experiencing it, without these contiguities actually resulting in a metonymy.

Africa, in French-Canadian fiction, can be more easily situated. The name appears un-encumbered by literary and historical tradition. We mentioned earlier that English-Canadian writers dealing with Africa found themselves on the watershed between two literary and historical eras, but had to continue carrying "the white man's burden" into the present. Québec, on the contrary, largely ignored the side of the watershed representing traditional exotic fiction and concerned itself with post-colonial Africa as an instructive example for Québec. Michel Le Guern, in Sémantique de la métaphore et de la métonymie (1973) comments on the motivations for the use of metaphor in classical rhetorics. One of these motivations, which is the intent to movere, seems to suit the function of Africa in contemporary Québécois fiction particularly well:

> . . . movere, c'est-à-dire persuader, émouvoir, provoquer une réaction chez le lecteur ou l'auditeur. Pour convaincre, on se sert du raisonnement, de l'argumentation logique, on s'adresse d'abord à l'intellect. Pour persuader, au contraire, il faut d'abord atteindre la sensibilité, provoquer une réaction affective. La persuasion sera d'autant plus efficace que l'intellect disposera de moins de prises logiques pour lui résister. Rien ne correspond mieux à une telle exigence que la métaphore. L'image qu'elle introduit reste une image associée, incorporée à la substance du message mais étrangère au plan logique de la communication. On peut discuter une comparaison, la rejeter parce qu'on rejette le raisonnement par analogie qu'elle exprime; on peut se refuser à admettre la correspondance qui fonde un symbole; devant la métaphore, on est démuni.[3]

Le Guern's comment is especially appropriate for our context, since comparisons between Québec and Africa have, in fact, been made elsewhere, where the analogy is, intellectually speaking, disputable.[4] Africa, in French-Canadian fiction, operates as the focus of the protagonist's political prise de conscience, and, in doing so, reflects his growing awareness of Africa's liberation as well as that of his own country. Since Africa as a metaphor does not insist on geographical, economic and sociological detail, the similarity between Africa and Québec is less subject to discussion than it could be in political or economic articles. The similarity between Québec and Africa in L'Aquarium and Trou de mémoire is plausible only within the context of the text, where it functions as an evolutionary metaphor, which, in the totality of its expressions, measures the intellectual growth of the central character:

> Les métaphores les plus propres à persuader, celles qui provoquent le plus sûrement la réaction affective recherchée, sont les métaphores dynamiques, c'est-à-dire celles qui sont empreintes d'un mouvement qui les fait se transformer. Au lieu de se figer en allégorie et en symbole, en vertu de correspondances saisies par l'intellect et destinées à susciter une appréciation d'ordre esthétique, l'image dynamique conduit par le mouvement qu'elle impose à une autre image, à un enchaînement d'images.[5]

The literary and historical context of "Africa" as a metaphor in French-Canadian fiction is strictly contemporary; we shall be discussing its relevance within the nouveau roman canadien debate and the question of négritude attitudes in Québec. In both cases, the emotional and tropological ballast of colonial writing which we observed in English-Canadian fiction is almost completely ignored with the exception of a few stock elements, such as the bored pregnant wife and the charitable missionary woman (cf.

L'Aquarium). These elements are, however, turned into satire and thereby made part of the educational process the protagonist is undergoing.

Before discussing specific texts in English- and French-Canadian fiction in order to illustrate the points we made above, it seems necessary to elaborate on some of the literary background of exotic writing. Some of its elements are still discernible in English-Canadian fiction, whereas, in Québécois novels, they take effect through their very absence, which may be understood as a deliberate rejection of everything exotic writing stood for.

Interest in the "noble savage" had increased during the Enlightenment and with Rousseau's call for retour à la nature. The noble savage and his exotic home were looked upon as the ideal landscape for Rousseau's contentions: health and freedom from the restraints of civilization. In his "Discours sur l'inégalité parmi les hommes" he writes:

> Le corps de l'homme sauvage étant le seul instrument qu'il connaisse, il l'emploie à divers usages, dont, par le défaut d'exercice, les nôtres sont incapables; et c'est notre industrie qui nous ôte la force et l'agilité que la necessité l'oblige d'acquérir. . . . Laissez à l'homme civilisé le temps de rassembler toutes ses machines autour de lui, on ne peut douter qu'il ne surmonte facilement l'homme sauvage: mais

> si vous voulez voir un combat plus inégal encore, mettez-les nus et désarmés vis-à-vis l'un de l'autre, et vous reconnoîtrez bientôt quel est l'avantage d'avoir sans cesse toutes ses forces à sa disposition, d'être toujours prêt à tout événement, et de se porter, pour ainsi dire, toujours tout entier avec soi.[6]

Rousseau's idea of exotic settings and persons was "a high, dry, somewhat grim abstraction,"[7] and far from Bernardin de Saint-Pierre's sentimentality in Paul et Virginie (1787). Paul et Virginie, which has been called the first exotic novel in France, relies on foreign vocabulary and sparse scenic descriptions for authenticity, but is otherwise a roman à thèse, meant to illustrate the goodness of nature as opposed to the miseries of civilization. Unlike Rousseau and Bernardin de Saint-Pierre, Chateaubriand did not set out to prove the intrinsic goodness of man in an unspoilt environment in Atala ou les amours de deux sauvages dans le désert (1801) and in René (1804). On the contrary, exotic landscape in Chateaubriand often reflects nature as able to overpower man and to annihilate him:

> . . l'obscurité redouble: les nuages abaissés entrent sous l'ombrage des bois. La nue se déchire, et l'éclair trace un rapide losange de feu. Un vent impétueux sorti du couchant, roule les nuages sur les nuages; les forêts plient; le ciel s'ouvre coup sur coup, et à travers ses crevasses, on aperçoit de nouveaux cieux et des campagnes ardentes. Quel affreux, quel magnifique spectacle![8]

Savage man lives more closely to his natural environment than civilized man; he gains his livelihood from its resources and may, despite its inherent horrors, derive consolation from it such as the young Indian mother in the epilogue of Atala, who leaves her dead child on the flowering branch of a tree:

> D'une main elle en abaissa les rameaux inférieurs, de l'autre elle y plaça le corps; laissant alors échapper la branche, la branche retourna à sa position naturelle, emportant la dépouille de l'innocence cachée dans un feuillage odorant. (p. 140)

Father Souël chides René for seeking only that in nature which corresponds to his melancholic mood: "Que faites-vous seul au fond des forêts où vous consumez vos jours, négligeant vos devoirs?" (p. 77) and thus sets René's mentality aside from that of Atala and Chactas. René goes to America because it provides him with an appropriate setting for his melancholy, not because he wishes to get close to its people and environment:

> En arrivant chez les Natchez, René avoit été obligé de prendre une épouse, pour se conformer aux moeurs des Indiens; mais il ne vivoit point avec elle. Un penchant mélancolique l'entraînoit au fond des bois; il y passoit seul des journées entières, et sembloit sauvage parmi des sauvages.[9]

René's attitude reflects some of the ambiguity we find in much of eighteenth century exotic writing. The English writer

Aphra Behn, for example, who allegedly spent some time in Surinam and whose descriptions of exotic environment can therefore claim to be authentic, made a black African the hero of her novel The Royal Slave which has therefore been hailed as a colourful illustration of Rousseau's doctrine of man "untouched by the vitiating hand of civilization."[10] Taking a closer look at Oronooko, the royal slave, however, we find him to be anything but an uncultured savage. Oronooko combines the right amounts of aboriginal naïveté and European polish and reminds one of Marie-Antoinette's games at being a peasant in the gardens of Versailles:

> I knew he spoke French and English. . . . He came into the room and addressed himself to me, and some other women, with the best grace in the world. . . . His face was not of that brown rusty black which most of that nation are, but a perfect ebony, or polished jet. His eyes were the most awful that could be seen, and very piercing; the white of them being like snow, as were his teeth. His nose was rising and Roman, instead of African and flat: his mouth the finest shaped that could be seen; far from those great turned lips, which are so natural to the rest of the Negroes. The whole proportion and air of his face was so nobly and exactly formed, that, bating his colour, there could be nothing in nature more beautiful, agreeable and handsome. There was no grace wanting, that bears the standard of true beauty. His hair came down to his shoulders, by the aids of art, which was by pulling it out with a quill, and keeping it combed; of which he took particular care. Nor did the perfections of his mind come short of those

> of his person; for his discourse was admirable upon almost every subject. . . .[11]

It is quite evident that Mrs. Behn is not so much interested in giving an authentic picture of a black man, but presents him as he would be agreeable to a European mind. Oronooko is the product of literary conventions about exotic settings and their inhabitants and not much more than an instrument to provoke thrills and a desire for natural goodness among literary ladies. Nature as an irrational force permeated literature in the Romantic period, and exotic nature with its unknown fauna and flora appeared as an irrational and uncontrollable force in the superlative. At no point, neither during the Enlightenment nor during the Age of Romanticism, were the authors of exotic writing interested in giving an exact picture of the country they were describing and of its people. Although there were reports on voyages made to the South Sea Islands, to America and to Africa, they did not affect the clichés about these countries and their inhabitants: "Man entnahm den Reisebeschreibungen, was das eigene Phantasiebild ergänzte oder bestätigte und was dem allgemeinen Enthusiasmus für exotische Lebensart neue Nahrung bot."[12]

Even at the time of their publication, there was criticism of such reports. Denis Diderot comments on one of them in "Supplément au voyage de Bougainville," where he blames Bougainville who had travelled around the world between 1766 and 1769 for bringing sickness and corruption to Tahiti:

> Ah! monsieur de Bougainville, éloignez votre vaisseau des rives de ces innocents et fortunés Taïtiens; ils sont heureux et vous ne pourrez que nuire à leur bonheur. Ils suivent l'instinct de la nature, et vous allez effacer ce caractère auguste et sacré.[13]

Bougainville's expedition and his diary had only confirmed what he and many of his contemporaries were determined to believe--that uncivilized man was stupid and animal-like. Diderot, on the other hand, pointed out the grace and logic in their life-style and prepared the way for writers and artists up to Paul Gauguin, who sought repose and inspiration in their midst.

The black African seems to have suffered especially from the distortive representations in European literature. Unlike the South Sea Islanders, he came very late into the benefit of the "noble savage" myth and was for a long time looked upon as an animal and hideous sight. Although the abolition movement in England and elsewhere caused this image to change into humanitarian and sentimental clichés, some of the original patronizing attitude persisted.

The history of exotic writing as outlined above, suggests at least two possible developments which may or may not be separate. One is the explorer's literature, focussing on exotic detail and description. This kind of exoticism developed into

Kipling's and Loti's novels and the so-called colonial novel. Descriptive material could be seen as subordinate, however, to the conceptual potential of an exotic setting and make it the background for an utopian novel, as suggested by Rousseau's ideas.

North American novels set in Africa or in another "exotic" place pursue by definition different purposes from novels set in Europe. The North-American attitude towards Europe developed out of a feeling of dependence and inferiority. North-American culture, compared to Europe, appeared secondary, imitative, incapable of originality. Going to Europe and writing about it, meant going "back"; writing about Europe

> . . . is for an American not at all the same thing as going to Asia or to Africa. His background and quality are tested in Europe as they are tested nowhere else; going to Europe thus becomes a cognitive act, an act of re-discovering and re-possessing one's heritage.[14]

Turning to an African or an Asian setting implies that the colonisé assumes the attitude of a colonisateur,[15] that he now takes on an air of cultural, political and economic superiority. Going to Africa means going back to the "roots" only for black Americans such as Alex Haley or Caribbean writers, and their attitude is, for reasons of cultural background, totally set apart from that of other North-American authors.

We mentioned earlier that Sara Jeannette Duncan may be called a janus-faced author who, in her English novels and in *The Imperialist* (1904), gives expression to the dilemma of the *colonisé*, whereas her Anglo-Indian novels are imperialist and *colonisateur*. In a way, she illustrates, if I may use Atwood's rather loose expression, the "schizophrenic" position of North-American, especially English-Canadian, authors, who try to reconcile a national inferiority complex with a derivative feeling of superiority over peoples colonized *à la troisième puissance*. Just how precarious this double position is, may well be taken from the comments of two Englishmen travelling in Canada. Rudyard Kipling's remarks on Canada in *Letters of Travel* (1892-1913) describe the dominion as just one other British colony. Earlier in the century, Charles Dickens, also a visitor to the United States and Canada in 1842, describes Canada as an outpost of British life-style and ceremony. Arriving in Halifax, he comments on the exact imitation of British parliament proceedings in a way that make them appear like children's games in a sandbox: "it was like looking at Westminster through the wrong end of a telescope."[16] The chapters on the United States in *American Notes* (1842) bear witness to the fact that Dickens grudgingly realized the independent spirit and values accepted in American society. He obviously could not do without trying to impose European notions on American life-style, an attempt that caused him severe rebuffs in the American press:

> It would be well, there can be no doubt, for the American people as a whole, if they loved the Real less, and the Ideal somewhat more. It would be well, if there were greater encouragement to lightness of heart and gayety, and a wider cultivation of what is beautiful, without being eminently and directly useful. But here I think the general remonstrance, "We are a new country," which is so often advanced as an excuse for defects which are quite unjustifiable, as being of right only the slow growth of an old one, may be very reasonably urged. . . . (p. 231)

Canada escapes such criticism, but in doing so, also appears as a place without any profile and character of its own. Although Dickens claims that he wishes "to abstain from instituting any comparison or drawing any parallel whatever, between the social features of the United States and those of the British possessions in Canada" (p. 236), the style of his descriptions is distinctive for both countries. Toronto, for example, is a show case of cleanliness and industry, well able to compare with any European town. Hardly any adjective in Dickens' Canadian chapter expresses a negative sentiment, and one is somehow not surprised at the shortness of his descriptions compared to those dealing with the States, since even the jails in Canada are "well and wisely governed, and excellently regulated in every respect" (p. 237). Dickens expresses benevolent satisfaction at the state of a British colony, and in doing so denies it any existence apart from Britain.

Taking a closer look at "Africa" in American fiction, we find little or none of the dilemma we noted in Canadian novels, which straddle the borderline between colonisé and colonisateur, a dilemma that outsiders such as Kipling and Dickens re-inforced through their comments. Hemingway's writing offers not only an example for the absence of such a problem in American fiction, but also for the extent to which North-American writing about Africa unites different strands of literary developments and clichés. His novels and short stories and references to Africa elsewhere are, in a way, a testing case for whatever theoretical categories we are proposing in this context, because his heroes may be described as pursuing the pre-occupations of the exotic novel in as far as they are egocentrics, exploring an alien environment. Yet Francis Macomber, Harry in The Snows of Kilimanjaro, the old man in The Old Man and the Sea and certainly Hemingway himself in Green Hills of Africa are also protagonists in utopian fiction, where the descriptive material has become subordinate to the overall ideological concept, i.e. an American's search for a lost frontier in another country. As most writers, Hemingway shapes a setting to his liking and will select only those elements in it that suit his preferences. For that reason, people do not act very differently in the Paris of The Sun Also Rises (1926), the Venice of Across the River and Into the Trees (1950), the Spain of For Whom the Bell Tolls (1940) and the Africa of The Short Happy Life of Francis Macomber. Spain and Africa definitely resemble each other in that they represent territories of nostalgia and the hope to recover lost integrity, but these elements are also implied in his first short stories in In Our Time (1925), as well as in his other work, not set in Spain or Africa, so that whatever we say about these settings in Hemingway's writing has to be viewed in its relation to the rest of his fiction.

Hemingway is keenly aware of the fact that North-Americans have gambled with and lost their chance to create utopia in their new land:

> A continent ages quickly once we come. . . . Our people went to America because that was the place to go then. It had been a good country and we had made a bloody mess of it and I would go, now, somewhere else as we had always had the right to go somewhere else and as we had always gone. You could always come back. Let the others come to America who did not know that they had come too late. Our people had seen it at its best and fought for it when it was well worth fighting for.[17]

The old man in The Old Man and the Sea (1952) keeps dreaming of lions on a beach, and they become the expression of his knowledge that there is another place, where innocence and harmony are preserved, although life has battered all his other aspirations: "He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach."[18] Africa appears as an enclave; a place to escape to when everything else has failed. It represents youth, but also a resting-place for the old, and in his dreams the old man associates the lions with the young boy who comes every day to help him and look after him: "They played like young cats in the dusk and he loved them as he loved the boy."[19] The strongest image of Africa as uncorrupted paradise in Hemingway's work are the leopard and Mount Kilimanjaro in The Snows of Kilimanjaro. It has been argued that the leopard and the mountain are not integrated in the story as symbols,[20] and that Hemingway has failed to establish a counter-image to the hyena in the story which, to Harry, appears as the incarnation of death. The aloofness of Mount Kilimanjaro and the frozen leopard, however, appear effective, if one considers it as a literal translation of their value as unattainable but forever dreamed-of ideals. The epigraph about Mount Kilimanjaro as the snow-covered "House of God," which precedes the story, and Harry's delirious flight across the mountain towards the end of Snows counterbalances the story's pervasive theme of deterioration and loss of innocence.

The character of Helen, Harry's wife, in The Snows of Kilimanjaro introduces the other aspect of Africa in Hemingway's fiction. Helen is ambiguous as a character and represents the temptations of a life away from places where one can be in harmony with one's environment. Killing, which, for Hemingway, is often seen as the ultimate contact with life, appears as a fashionable pastime to her:

> I wish we'd never come. . . . You never would have gotten anything like this in Paris. You always said you loved Paris. We could have stayed in Paris or gone anywhere. I'd have gone anywhere. I said I'd go anywhere you wanted. If you wanted to shoot we could have gone shooting in Hungary and been comfortable.[21]

Helen introduces the aspect of Africa as an exceptional environment which reduces people, especially husband and wife, to their true instincts which they had been able to conceal in a more protective setting. Francis Macomber proves to be a coward in The Short Happy Life of Francis Macomber and is sneered at and betrayed by his wife as a consequence. The lion, symbol of lost innocence in The Old Man and the Sea, is now the catalyst exposing a man's weakness and bringing a hateful relation to its conclusion. Africa takes away the shelter of words provided by a society columnist who describes Francis' and his wife's departure for Africa:

> All in all they were known as a comparatively happily married couple, one of those whose disruption is often rumored but never occurs, and as the society columnists put it, they were adding more than a spice of adventure to their much envied and ever-enduring Romance by a Safari in what was known as Darkest Africa until the Martin Johnsons lighted it on so many silver screens where they were pursuing Old Simba the lion, the buffalo, Tembo the elephant and as well collecting specimens for the Museum of Natural History.[22]

None of the clichés in this description contains the agony of Francis' failure and subsequent rehabilitation, but matches Africa as a name for fashionable activities against its significance as the showcase of personal crisis.

Although Hemingway mentions natives in Green Hills of Africa and the two African stories, they are servants and relate to the narrator on a "B'wana" basis. Hemingway's African writing contains none of the scepticism and modesty we shall find in David Knight's Farguharson's Physique and What It Did to His Mind and Audrey Thomas' Mrs. Blood, where the authors question their competence to relate to the meaning of "Africa" as a place-name. "Africa," for Hemingway is a personal, romantic metaphor which he manipulates according to the needs of his story. It is the expression of both his longing for nature and his code of virile honour. Other than Laurence's, Knight's and Thomas' Europeans or North-Americans, Hemingway's narrators register no resistance worth mentioning in the African setting. They know what they want from it and they do get it one way or another. If their hopes do not always come true, it is not the fault of the environment, but that of a bitchy wife. Hemingway's attitude fits well with what we shall find in the American political utopias set in Africa, where the protagonists also come with certain intentions and accept no resistance in attaining their goals. In fact, no such resistance is ever described as being seriously offered.

If Africa has time and again been represented in European and North-American literature as a suitable place for "utopia," it was looked upon as a projection of a Western dream, in which, as we noticed in Wacousta, indigenous people and settings provided little more than decorative backdrops. Savages, such as the Huron in Voltaire's L'Ingénu (1768), served as catalysts and indicators for the wrongs in European society; they were not persons in their own right. The American dream of the virgin land and fluid society on the frontier had proven to be increasingly unworkable throughout the nineteenth century. America, which had been utopia itself at one time, became a "somewhere" with built-in self-destruction, and novels celebrating the American garden were, towards the end of the nineteenth century, counterbalanced by utopian novels pointing out the weeds in that garden: ". . . it was hard to the utopian authors to deny that parts of what early settlers had called virgin were by 1890 slums that resembled the areas of the Old World from which many Americans fled."[23] These utopian novels were meant to investigate the real or projected possibilities of another virgin land, "a modification that might best be labeled a do-it-yourself virgin-land plan."[24] A number of these novels are set in Africa and explore the theory of a colony in which the American dream of freedom and equality is at last achieved: Albert Adams Merrill's The Great Awakening: The Story of the Twenty-Second Century (1899), Corwin Phelp's An Ideal Republic or Way out of the Fog (1896) and Albert Chavannes' The Future Commonwealth, or, What Samuel Balcolm Saw in Socioland (1892).

The Future Commonwealth contains no descriptions of its African setting whatsoever. It is simply referred to as "a new country where we would be free to live according to our own ideas of right."[25] There is no mention of civilizations or patterns of living existing there already; Africa is conceived of as a blank to be filled with "a new spirit," a potential field for speculation and a territory firmly anchored in the traditions of "the civilized world."[26] Africa, in this context, is not a genuine second frontier. The Americans in The Future Commonwealth have not come to conquer; there is never even a question about their victory. Chavannes' comparisons of the founding of Socioland to that of New England is misleading, since his utopia is not born out of any confrontation. The so-called "new spirit" that supposedly infuses Socioland is, in fact, the result of an already tainted spirit which the change of locale will only serve to immobilize: Chavannes betrays himself by commenting: ". . . the characteristic American thought came to my mind of the fine field it would offer to speculation, were it not prevented by the land policy of the country."[27] Phelps' An Ideal Republic, or, Way out of the Fog treats setting in the romantic tradition. Africa is a locus amoenus in the J.F. Cooper tradition with "warbling birds and a million blossoms,"[28] populated by savages "whose behavior toward the Americans was like that of a child toward a father in whom it had perfect confidence and for whom it cherished perfect love" (p. 128). The exotic fauna is reduced to "the occasional cry of a panther or the hooting of an inoffensive owl" (p. 125), a description which is especially striking if one thinks of the lurking panthers in C.B. Brown's not so inoffensive American landscape. Phelps' utopia is a curious mixture of financial exploitation ("They were not satisfied to go home with no more than $ 1,500 each, so they must look further" [p. 125]), nature worship ("For a long time these two Americans drank deeply of Nature's fountain and their souls went out in silent meditation on earthly things, and from Nature up to Nature's God" [p. 125]) and thwarted idealism:

> Look at the United States. There nature placed in the hands of the people a vast continent; they held it about ninety years and then the bankers got in their work about greenback and have been concentrating the wealth of the country ever since, until to-day one half of the people are little better than paupers and millionnaires come into existence like mushrooms. (p. 206)

An Ideal Republic may be a more complex and more ambivalent rendering of Africa as a utopian setting than The Future Commonwealth, but the results are basically the same. The literary clichés of the noble savage and inspiring nature lose whatever truthfulness they may have contained initially, yielding to considerations of an economic or speculative nature. Neither Chavannes' nor Phelps' narrators identify themselves with the setting in their novels, and Phelps' descriptions are off-balance because he does not feel checked by national and cultural loyalty.

The African setting is secondary to the realization of the American dream, and stands for an ideal landscape with infinite possibilities for the development of the American nation: "Whether they rejected, clung to, or modified the faith in virgin land, their concept of the ideal place was limited to America."[29] We may also point out that this vogue in American utopian novels coincides with that of the pseudo-historical romance mentioned in our chapter on the historical romance in North America. Utopian novel and historical romance may be classified as two responses to the closed frontier, one escapist, the other programmatic.

Canada has been described as a country virtually without any utopian writing except for James de Mille's A Strange Manuscript Found in a Copper Cylinder, published posthumously in New York in 1888.[30] Just like de Mille's other copious writing, A Strange Manuscript Found in a Copper Cylinder was meant for the American market and cannot legitimately be called a Canadian utopian novel. The verdict that the utopian novel "is not a Canadian or, indeed, a North American genre"[31] appears rash, considering Kenneth M. Roemer's study The Obsolete Necessity: America in Utopian Writings, 1888-1900 (1976), which enumerates indeed a large number of utopian novels in America. "Absence of Utopias" should be properly modified into "Absence of Canadian Utopias," because Canadian novels approaching utopian novels reflect American pre-occupations. An English-Canadian version of these pre-occupations is virtually non-existent.

African utopias in English-Canadian fiction

There are two recent novels in English-Canadian fiction which seem to emerge directly from the American utopian tradition, although at least one of their authors, Dave Godfrey, refuses to have anything to do with the American literary tradition which, he claims, is neither "my primary or secondary or even tertiary source of literary and social ideas."[32] The two texts are Godfrey's The New Ancestors (1970) and Hugh Hood's You Can't Get There from Here (1972). Both Hood and Godfrey were interviewed about their novels which expose the interviewer in anxious search for something "Canadian" in them.[33] Hood and Godfrey are called upon to justify their choice of subject whose execution is, as in the days of Camille Roy, praised diligently, but deemed essentially irrelevant to the Canadian scene. "Phyllis Grosskurth says The New Ancestors seems at home in Lost Coast, but it wouldn't seem at home in Moose Jaw."[34] In both interviews, the interviewer practically forces the authors into laboriously drawing a parallel to Canada. In neither case is the setting looked upon as an extension of the New World dream, but as exotic regions, removed from Canada, and the "absence of utopias" is painfully registered. We noted in our previous chapter that even Canadian novels with a European setting are eyed suspiciously by their critics; how much more must this be true for so-called "exotic settings." Neither Hood nor Godfrey use their African settings for decorative purposes. The very title of You Can't Get There from Here implies that Leofrica exists on a different plane of reality. The detailed topographical and geographical descriptions at the beginning of Hood's novel simulate authenticity, but fit into the clichés of utopian novels which often go to remarkable extents in describing their setting and, like Godfrey, provide even maps of them. The point is that the passage from reality to utopia remains dark. Much as England and Liliput may be similar in some respects, they exist on levels far removed from each other. Topography in the utopian novel is subject to its conceptual referent. Scenery in You Can't Get There from Here is presented only in as far as it is economically and strategically relevant; it is formalized to an extent that makes its description sound like "a voice-over commentary on educational television"[35]:

> The geography is very ordinary; an oceanic coastline somewhat more than a hundred and fifty miles long, with a few indentations and a single workable location for a major port--at the mouth of the Ugeti. . . . The deepest hinterland, along the southern border, stretches five hundred miles inland, but the terrain is uncultivable and in fact, uninhabitable. . . . The area as a whole is lightly populated, the latest UN survey furnishing an estimate of about a million and a half inhabitants.[36]

The illusion of authenticity is not meant to create picturesque backdrops, but to provide "Leofrica" with necessary operational means with which it would be unable to demonstrate the failure of utopia. You Can't Get There from Here emerges from the background of American utopian hovels, but its vision is reversed, dystopian. Americans in You Can't Get There from Here no longer set out to realize the American dream in untouched space, but go in order to compete with others for its corruption. What, in the first part of the novel, entitled "On the Surface," appears as the tabula rasa of a freshly liberated country, is exposed in time as mapped-out territory, divided between foreign interests. Hood's novel, rather than presenting an ideal state, depicts its destruction, more specifically its destruction through a dream which has become a nightmare. Hood's "Leofrica" can be looked at from the surface, and from "underwater," which is the title of the second part of the novel. On its surface, "Leofrica" presents a genuine possibility; yet its geographical features are undermined in the literal sense of the word, blown up, distorted or shaped to suit strategic purposes. The Leofrican mountain range, for instance, where the Soviet survey team perishes and the Albanian Maoist Zogliu establishes his headquarters, shifts in its significance from inaccessible topography to strategic remoteness. Geography in Hood's novel is the playground for neo-imperialist forces, and its features change meaning with the shift in power. For some time, the reader is led to believe that this mountain range is one of those treacherous exotic landscapes adventure novels in the nineteenth century and later abounded with, but finds that, from "underwater," it is an important factor in a strategic plan. Hood has taken pains to establish dual patterns throughout the novel, from the division of the book into two parts conceived as mirror-images of each other, to two contesting tribes, two hostile imperialist forces whose efforts are thwarted and merged in a third. The surface-underwater imagery is carried over into the characters many of whom are double agents. Amélie de Caulaincourt may be described as an "amphibious" character who survives even when she has to abandon the illusion of an intact surface. Anthony Jadeb, on the other hand, literally drowns, when he attempts to make a transition from one level to another; he is swallowed by the landscape which seemed to offer the purity of a new beginning.

The dual patterns in You Can't Get There from Here have been described as applicable to the Canadian situation: "The Pineals and Ugeti . . . are in roughly the same proportion as French and English Canadians; the conclusions to be drawn are obvious."[37] There is, however, only one direct allusion to Canada in Hood's novel which says: "Cambodia, Chile, Cuba, Québec, Laos, Leofrica, wherever the revolution is threatened by an inhuman official capitalism."[38] It seems presumptuous to describe You Can't Get There from Here as an English vs. French-Canadian allegory. As a political statement, Hood's novel is fairly unequivocal, but hardly in the sense Moss and Davey would have it to be. Its visionary space is larger than Canada and encompasses neo-imperialism as a whole. Hood makes an interesting remark in his interview with Pierre Cloutier, where he stresses the significance of physical rather than ideological space for Canadian literature: "I've set You Can't Get There from Here in Africa because I don't know what a Canadian tragedy or a Canadian tragic hero would be. . . . Space will obviously be a component of tragic myth in Canada."[39] Hood's novel is a suitable example of what we said earlier in this chapter; his vision of Africa can, historically speaking, no longer be the treacherously intact image we find in Phelps' and Chavannes' American utopias. Leofrica at first appears to be a metaphor for successful African nationalism, but is gradually exposed as a distorted reflection of neo-imperialist activities. The synecdoches of which Leofrica as a metaphor is composed, i.e. the detailed topographical material evaluated for its economic and strategic potential, as well as other narrative material, turn out to be deceptive. They are synecdoches forming a metaphor, but their semantic field is not what it pretended to be: instead of an emerging independent African nation, we finally find a territory dominated by conflicting imperialist forces. Consequently, the metaphor we are confronted with at the end of the novel, is an ironic inversion of the one we started out with.

This process of inversion becomes even more complex, when a novel includes psychological and mythical elements, which contribute to make up its visionary space. In her review of Dave Godfrey's The New Ancestors, Margaret Laurence describes its narrative procedures as "Caverns to the Mind's Dark Continent"[40] and, in doing so, describes the setting in The New Ancestors as a penetrating process rather than as a static backdrop. Unlike Hood, Godfrey does not open his novel with an accumulative description of "Lost Coast," but he, too, gives a surface. The "Prologue" contains most of the external events, of what comes closest to the idea of a traditional plot. This "Prologue" is the longest continuous passage in The New Ancestors using an omniscient third person narrative point of view, and the opening sentences create the impression that one is embarking upon a description of colonial life, a colonial novel, on which we shall have to make some more remarks presently.

"Geoffrey Firebank, the British Council man in Silla, Lost Coast, had grown up during the twenties in London." A reader familiar with the mechanics of a colonial novel might, at this point, automatically spin off the plot that is most likely to be generated, and describe the characters he may expect to be presented with. But Geoffrey thwarts this expectancy, and confronts his reader with a fait accompli--a reported death and a deportation. Each one of the following five parts of the novel--"The London Notebook," "A Child of Delicacy," "Freedom People's Party," "In the Fifth City" and "Agada Notebook" is dominated by a different character in the novel, without the reader being able to draw distinct lines where the workings of one mind fuse into that of another--a procedure different from You Can't Get There from Here where the narrative, for the most part, is controlled by an omniscient narrator and his selection of the presented material. Physically tangible incidents are therefore even less absolute in The New Ancestors than in Hood's novel. They mark new entrances into the mind's "dark continent," and the caverns behind these entrances are seldom straight.

The slavery scene with the Redeemer, for example, is inserted into a section of the book projected from Ama's point of view. The narrative shifts from a highly subjective third person perspective in style indirect libre to the narrative attitude of a documentary, in which Ama is called Miss Awotchwi:

> There was, no doubt, much to be said on behalf of the methods which the government found itself forced to apply at this critical juncture, only a few short years after the Defender had wrested their independence from the colonialists. . . .[41]

In the scene following this factual introduction, the Redeemer lets four girls--Alydo from Senegal, Tanya from Russia and Margaret, "a very light-skinned girl from Jamaica" pretend to be slaves up for auction. His illicit games with them are a parable of the slavery of coloured people, which they suffered from their own aristocrats as well as from white colonialists and neo-colonialists. The Redeemer's luxurious apartment provides the setting for a charade of African history. Oppression and domination are translated into terms of sexual obscenity.

The image of slavery is triggered off by Ama's desire to free herself from the slavery of her past and "redeem" herself in Michael Burdener's eyes for her liaison with Kruman:

> That is why your sin lies so deep inside you, Ama, and eats your future. If once you could tell him _why_ you did go to the Redeemer's bedrooms, you could tell him _what_ you did, and you would no longer be enslaved to your past, kept small by your proven worthlessness, kept broken by your memories of your broken body.[42]

The slavery scene is consequently both a projection of Ama's personal guilt and an ideological parable. If it was suggested earlier that the rare descriptive material in _The New Ancestors_ does not primarily serve to give the novel an air of authenticity, we have arrived at a first illustration of our point. The slavery scene is a projection of Ama's past as well as that of her people, and the descriptive material in Godfrey's novel provides us not with "signposts" but "cavern entrances, leading both to and from the labyrinth which is the whole life of any individual and the lives, too, of those who formed him."[43]

In _The New Ancestors_, the model of the colonial novel is nothing but a skeleton base. It is not there to provide the frame for didactic or ideological argument, but the surface from which to probe into personal and collective mythologies. As a result, the apparent shift from a subjective to a more documentary kind of perspective in the slavery scene is deceptive. It is not objectivity we are dealing with, nor is it detachment. The story is set aside as the deepest cave in the maze of Ama's mind, and its apparent self-sufficiency reflects her desire to close it once and for all.

In contrast with the expected mechanism of the colonial novel, we are confronted with a seemingly disconnected and unconceptualized narrative. Godfrey defamiliarizes a specific type of novel, dwelling on external results of domination, by exposing causes instead:

> . . . the social causes of continuing change and resistance to the domination of others, the personal causes of love and yet resistance to the subtle dominations of the other; and causes in the sense of reasons, the reasons why one may betray another or himself, the reason why a man and a woman, whose child has died, may turn away from each other's anguish.[44]

Godfrey's Lost Coast is as little specifically related to Canada as Hood's Leofrica. Their utopias are, in a sense, complementary of each other. Both deal with a surface and corruption as its underwater, but The New Ancestors adds a second "underwater" in the psychological and mythological dimension. Hood's characters, on the one hand, are almost stripped of humanity, they are agents of abstract forces and amoral. Godfrey's characters, on the other hand, are ideological agents only through their personal involvement.

Both You Can't Get There from Here and The New Ancestors manipulate the metaphor of visionary setting. Their abstractness relates them to political utopias, of which they are an inversion. The characters themselves, particularly in You Can't Get There from Here, represent synecdoches contributing to this final inversion. In a way, this poetic process may be compared to what we observed in an earlier chapter about Blais' Une Liaison parisienne; Leofrica and Lost Coast are found to have two semantic fields, which are inverted reflections of each other: the "surface" and "underwater" in Hood's novel, and the surface and the "caverns to the mind's dark continent" in Godfrey's book. Both levels of meaning are present from the beginning, but only explored and juxtaposed as the narrative proceeds. Utopias in English-Canadian fiction, then, are dystopias and express a pre-occupation less Canadian than North-American.

African colonialism in English-Canadian fiction

Other Canadian novels set in Africa fall into the more familiar pattern of the colonial novel. The colonial novel is a successor of the exotic novel and has taken over certain characteristics from it. The exotic novel in the manner of Pierre Loti, for instance, indulged in descriptions of picturesque manners, clothes, scenery in strange countries. Unlike earlier exotic novels, Loti's were based on experience of his own and strove for authenticity, and the colonial novel has been called the scientific version of the exotic novel, where no longer escapist sentiment in Saint Pierre's fashion prevails but exact observation, objective judgment and suspicion of preconceived notions. In Jourda and Lebel, colonial fiction appears as the instructive counterpart to entertaining exotic novels:

> . . . les écrivains coloniaux feront non plus des livres exotiques de convention, mais des oeuvres exactes, des oeuvres locales, inspirées par la colonie et exprimant cette colonie, des oeuvres écrites non pas pour le divertissement mais pour l'instruction du public.[45]

Colonial novels were moreover meant to be the result of a long stay in the colony described, preferably as a settler. In other words, they were meant to comment on a colonizer's experience of the colonized:

> On y étudie les rapports entre conquérants et peuples soumis, les conflits de races, les réactions que provoquent les contacts de deux civilisations: le pittoresque y tient sa place, mais amoindrie; on y dresse, face à face, les images de l'Européen déraciné et de l'indigène en voie d'européanisation.[46]

The bias in favour of the _colonisateur_ is obvious, and prescribes the point of view of colonial novels, until the _conquérants_ began to lose their self-assurance. Both Jourda and Lebel describe the colonial novel as adverse to clichés and prejudice. Nevertheless, the colonial novel soon assumed clichés of its own, together with some topoi such as the picturesque setting being held over from exotic fiction.

Exotic settings, in this type of novel, assumed an expressive value of their own, which is quite opposed to the one we noticed earlier in African settings in American utopian novels. The voyage up the river Congo in Joseph Conrad's The Heart of Darkness becomes the prototype for other literary journeys of that kind in André Gide's Voyage au Congo (1927) and Graham Greene's A Burnt-Out Case (1961). Although both Gide and Greene had authentic knowledge of the setting they were describing they felt that Conrad had set a precedent which could not be surpassed. At most it could be alluded to with certain variations. Greene comments in In Search of a Character: Two African Journals (1961) that Conrad's "influence on [him] was too great and too disastrous."[47] The variety of criticism published on the setting in Heart of Darkness confirms the complexity reflected in Gide's and Greene's response. Africa, for Marlow, is not a blank space to be reconnoitred and categorized. Its attraction is not primarily economic as in Phelps' and Chavannes' novels, but spiritual, and from the very beginning Marlow is aware of its power and superiority: ". . . it fascinated me as a snake would a bird--a silly little bird."[48] The country appears as passive, but in a different sense than it did in Chavannes and Phelps. Africa, in The Heart of Darkness, refuses to be absorbed into the familiar concepts of landscape clichés, it will not be domesticated. Attempts at subjugating the expanse of land appear futile, settlements have but a precarious existence:

> Watching a coast as it slips by the ship is like thinking about an enigma. . . . This one was almost featureless, as if still in the making, with an aspect of monotonous grimness. The edge of a colossal jungle, so dark green as to be almost black, fringed with white surf, ran straight, like a ruled line far, far away along a blue sea whose glitter, was blurred by a creeping mist. The sun was fierce, the land seemed to glisten and drip with steam. Here and there greyish-whitish specks showed up clustered inside the white surf, with a flag flying above them perhaps--settlements some centuries old, and still no bigger than pin-heads on the untouched expanse of their background. (p. 13)

For Chavannes the coast served as a strategic point, as the "gateway of communication with the civilized world," in Hood's You Can't Get There from Here it is the deceptive territory of political utopia--in both cases an instrument, secondary to its significance within an overall ideological concept. In Conrad, the land is the agent, able to refuse, admit or destroy: ". . . the formless coast bordered by dangerous surf, as if Nature herself had tried to ward off intruders" (p. 14). Marlow's voyage up the river confirms this invincibility instead of conquering it. He undertakes a quest which has been described as an analogy to Virgil's and Dante's descent into the underworld.[49]

As Marlow penetrates further into the "heart of darkness," he is increasingly stripped of whichever shelter civilization might have afforded him and exposed to a setting whose code he cannot decipher:

> We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as some men would be before an enthusiastic outbreak in a madhouse. (*Heart of Darkness*, p. 35)

Whereas Huckleberry Finn's journey along the Mississippi is in search of a lost American dream, and Jérôme Martell's in *A Watch that Ends the Night* a temporary return to conformity, *The Heart of Darkness* is the descent into man's past, both individually and collectively. The setting refuses to absorb and neutralize any of his probings, but makes them crystallize even more sharply. The enigma in nature provokes the enigma in man's soul:

> I looked at him, lost in astonishment. There he was before me, in motley, as though he had absconded from a troupe of mimes, enthusiastic, fabulous. His very existence was improbably, inexplicable, and altogether bewildering. He was an insoluble problem. (p. 55)

Greene's *A Burnt-Out Case* appears like a domesticated version of *The Heart of Darkness*. Its focus is on psychology, too, but it has been de-demonized through the *ennui* of a colonial milieu.

The setting remains ultimately invincible, but people have set up defense mechanisms against it: sex, faith, work. Defense is perceptible even in Greene's own reaction as a writer to a setting which has become a literary cliché and yet refuses to be conquered as a topos: "The huge Congo flowing with the massive speed of a rush hour out over the great New York bridges."[50] Most English-Canadian novels described in the following conform in one way or another with the precedent Conrad and Greene have set. They concentrate on a central character and his psyche, and project his sojourn in Africa as a descent into the confines of his personality (Farquharson's Physique and What It Did to His Mind) and/or his past (Mrs. Blood). The encounter with a foreign setting serves as a means to bring out the elusive and suppressed elements in a person's mind and helps to define them, as we shall see in our analysis of Knight's and Thomas' novels.

The central character of the colonial novel was invariably a white, whereas the Africans appeared on the margin as servants, houseboys and mistresses. Life in the colony offered little diversion that the colonists seemed to care for; colonial novels abound with club episodes, gossip, adultery out of boredom, malaria attacks. Graham Greene's The Heart of the Matter is a novel in which colonial self-assertion degenerates into a feeling of incompetence and superfluousness. But even here the blacks remain on the outskirts of the narrative, generally described as unreliable and deceptive. The highest rank they can achieve is that of a confidant and go-between for the white man.

Some of the first African novels both in French and in English were reactions to the clichés of the colonial novel and presented the situation from the point of view of the houseboy (cf. Ferdinand Oyono). Some African novels picked up where the colonists had structurally and thematically left off, until they had found forms of their own and thus defied the reproach of literary repetetiveness:

> The nature of its contact with Europe has made of Africa today not a uniform content or a continent marked by sharp diversities, but a continent of repetitions. What is happening in one country now is likely to have happened already in another and will probably happen again somewhere else.[51]

Audrey Callaghan Thomas deals with the inversion of colonial constellations into their post-colonial mirror-image in her short story "Xanadu" in the collection Ten Green Bottles (1967), where a black servant fulfills his duties to such perfection that he threatens to replace the lady of the house altogether, who then eliminates him by accusing him of theft: the old image of the unreliable and deceptive houseboy is artificially re-instated, since it seems to be the only one a colonist can cope with. Most of contemporary English-Canadian fiction set in Africa deals with the impact this environment has made on a western outsider, who, as Michael Burdener's name in The New Ancestors suggests, arrives with the white man's double burden consisting of a guilty conscience and a neo-colonialist complex of superiority. With the exception of Hood and Godfrey, few Canadian authors setting their novels in Africa choose Africans as their main characters. More often than not they are a more profiled version of the servants and go-betweens in the traditional colonial novel, on whom we commented above; they appear as marginal personalities such as Stanley, the driver, in David Knight's novel, who is duly dismissed, when the Farquharsons leave Nigeria.

Knight's interest in Farquharson's Nigerian experience is of a psychological nature. Farq's one year teaching leave in Africa provides him with an environment, in which old restraints and practised controls collapse. One pervasive motif in Farquharson's Physique and What It Did to His Mind (1971) is that of Farq watching people and things through glass windows: "Like a Peeping Tom, he went up to his own bedroom window. . . . He brooded at the big solid empty room, tinged green by screening."[52] Africa provides Farq with a show-case for emotions and thoughts about himself and his wife which he had not articulated before. The glass-window also mirrors his own reflection staring back at him: "Two reflections in the one glass. . . . One watched the other. One watched over the other" (p. 417). Throughout the novel, Farq is increasingly unable to make the two mirror-images of his own self coincide. For the longest time he conceals his affair with Gail from his wife, then becomes increasingly careless and even picks up a second mistress. The symbol of his emancipation is the ring which Gail gives him and which he keeps in his pocket for a long time. The ring and the mirror-image are joined in the end, when Jamie watches his dying father through a glass window in a departure lounge in Lagos airport, steps through the door and receives the ring as a legacy, whereas Joan, his estranged wife, stares at Farq through the glass. Farq's face is destroyed, but its reflection has been preserved in Jamie, who is earlier described as a "miniature of himself [Farq]" (p. 18).

Farq's image of Africa develops correspondingly to that of himself. There is an exchange of preconceived notions about Africa in the beginning of the novel, when a colleague of Farq's, Ormford, writes to him:

> I suppose I ought to warn you . . . that you aren't going to find it very African. There's a hotel that's so modern they can't bear to finish building it, but the rest is North American suburbs. You'll have seen it all before. Except maybe Our Lady of Lourdes . . , who stands in front of one of the schools in a tremendous amount of grey grotto next to a burning garbage dump. That I suppose is Africa. (p. 26)

Farq's own impressions confirm this debunkment of exotic projections; he has "seen it all before," in his own culture.

Attracted by the supposed strangeness of the place, he finds himself thrown upon the strange landscape of his own self instead: "Africa was the place they all lived beside" (p. 169). As the narrative proceeds, Farq's impressions of Nigerian cities and the countryside confirm again and again that this is not a homogeneous setting, but a superimposition of two or more different cultures. Just as Farq perceives his own mirror-image watching over him, American life-style stares at him out of African scenery. An example in which instances of such double vision occur in concentrated form is Farq's and Joan's trip in Part Three of the novel:

> They saw a few men drive a herd of black cattle beside the road, but in spite of that the feel of the road was North American. . . . The outskirts of Oyo were sun-baked suburbs, and they found a gas station like a country store. Farquharson went into it to buy soda pop. All the room needed was a pinball machine. The woman behind the counter was caring for her nails. . . . They found a place under one of the high trees, parked, ate and drank, plying Stanley as well as themselves with pop and sandwiches, and looked across the road to a big pale Italian-looking house hung about with filigree verandahs and parapet work, and at a Coca-Cola truck parked at an angle of the road. (p. 173)

At no point does Farq pretend that these are more than personal impressions, confined by the limitations of a foreigner and tourist and his own selective sensitivity: "They were caught in the geometry of the automobile, he supposed" (p. 173). But his vision, however limited it may be, expands from a cool assessment of what appears to be a schizophrenic setting, to "Farq's Africa." Farq's first glimpse of Africa fits into his Peeping Tom habits: "He put his face to the blind and stared between the slats. . . . He thought: 'Africa'" (p. 24), but his contacts become an increasingly physical exploration, developing parallel to his growing sexual contentment with Gail. Farq buys African cloth and drapes his body with it, he dances ("It came to him that what he was in Africa was a dancing man" [p. 305]), he walks the market with Jamie. His ultimate contact with Africa is his adventure trip with Jamie towards the end of the novel and, provided we look upon Jamie as his father's reflection and heir as indicated above, Farq's encounter with an unambiguous, non-Americanized Africa is also the encounter with his own self which has finally converged into one candid picture: "He'd had his dream: he'd had Jamie and Africa all to themselves for two happy days" (p. 446).

Knight's presentation of Africa is not romantic. The paraphernalia of the exotic novel appear in an ironized form as Knight's description of a Nigerian zoo makes amply clear. There is always Joan to sober Farq up and point out "panic, frustration, distaste--all the things in Joan's Africa that Farquharson had missed" (p. 404). She disapproves of his body and things physical in general and sabotages his African sensuousness encounter:

"She . . . got a length of something almost ostentatiously not African-looking: bronze and black, with yellow Chinese dragons" (p. 348). But in spite of all the built-in controls and Farq's own occasional irony, Farquharson's Physique may be seen in the Heart of Darkness tradition: as a descent or an exploration leading to self-recognition. Africa provides the freedom that an unfamiliar and ambiguous setting has to offer.

Farq's female counterpart is Audrey Thomas' Mrs. Blood (1970), but her "descent" is mainly conceived of as a function of time, as an exploration of the past and how it bears upon her present life and emotions. Mrs. Blood is a first person narrative in the form of an inner monologue and therefore forfeits some of the control exerted through additional perspectives as we observed them in Farquharson's Physique. But Mrs. Blood is also aware of the narrowness of her perception and points out herself that "My Africa is only real for me."[53] Her situation--that of a woman expecting and undergoing a miscarriage--further slants her point of view: she is taken out of her normal context, full of anxiety and haunting memories. People, even her husband, appear alienated:

> To him I am a creature from another planet and sometimes he talks too loudly at me as one does to deaf people or to foreigners. . . . And yet his loud words come to me from far away as though I am already dead and buried and speaks down through the layers of leaves and baked red earth above my head. (p. 43)

Mrs. Blood is pervaded with references to the colours red, white and black in all kinds of objects, but specifically in connection with blood and black and white skin. When Mrs. Blood mentions that "Africa moved into focus . . . and as the gangplank went down I felt an almost irresistible urge to run quickly off the ship and into this strange adventure as one might run into the arms of a waiting lover" (pp. 43-44), she anticipates a juxtaposition of black and white skin and the blood that unites them. The nurses in the hospital constantly comment on the whiteness of her skin; she is obsessed with blemishes, sores, hurts and discolorings. Black skin, as she remembers it from her lover Richard and as she sees it now, is perfect, invulnerable: ". . . I couldn't get over his skin--it was so beautiful in the gaslight--and he laughed at me because I made him find another shilling for the meter so I could look at him while he slept" (p. 40). Blood or the colour red occurs very early in Mrs. Blood's memories of Richard--as menstrual blood, the blood of her deflowering, the colour of her coat. These reminiscences are reinforced through Mrs. Blood's present condition and the blood she is losing through a threatening miscarriage, so that connotations of guilt, humiliation and anxiety permeate her thoughts of the past, even when she is relating hers and Richard's happiness together.[54]

The child Mrs. Blood is losing is, in a sense, also the abortion of an experience that she had buried like a corpse: "I have memories preserved intact, like men in peat, to be found by a later me" (p. 33). When she finally does miscarry, her resentment against Richard, felt but never expressed throughout the long inner monologue, is put into words and the association of black, white and red achieves its final meaning for Thomas' novel.

Not unlike Farq's experience, Mrs. Blood's narrative is set against the background of colonial life whose emptiness she views from the detached stance of a sick person. The tea parties and invariable topics of conversation are viewed like social comedy. Mrs. Blood, preoccupied with her own past, wonders why others came to Africa: "Sabina Sutcliffe told me that when she and Roland met them at the airport Frances' first words were, 'Well we are _determined_ to make a go of it.' Of what? Their marriage, Africa. . . ? And why did _we_ come?" (p. 141). Both Farq and Mrs. Blood use the name Africa as a label to fit expectancies shaped by reading Graham Greene and watching Humphrey Bogart movies, and both realize that the actual place resists their approach. Farq thinks at one point: "All right . . . he was in Africa. He was here. And he didn't know what here was" (_Farquharson's Physique_, p. 278). And Mrs. Blood promises herself to get to know the place once she has had her baby: "As yet I have only seen glimpses of this country and this compound. Like villages or people seen from a train window. I know nothing. I have not yet crossed the bridge. . ." (_Mrs. Blood_, p. 195). For both, the experience of Africa is highly personal, and the setting, in that sense, becomes a reflection of their psychological emancipation or anguish. But both are also very much aware of the resistance this setting is offering them, and they suspect that they will never be able to claim legitimately to be a part of it.

Farquharson's comments on the life of western expatriates living in Nigeria at one point, and his description fits in with his own situation. He is drawn into violence, and, in that sense, ceases to be an onlooker. But his murder of a Nigerian housebreaker is not a political action connected with the military coups in Nigeria between 1965 and 1966, to which the book repeatedly refers. It is a private action, meant to protect Farq's son Jamie.

Knight, Godfrey, Thomas and Laurence form a kind of Canadian African writers phalanx, who review each others' books and verify or criticize each others' observations on a Canadian's life in a foreign culture. Thomas goes to the extent of finding fault with Godfrey's presentation of CUSO and Peace Corps volunteers.[55] Margaret Laurence, among whose novels, short stories and autobiographical reports about Africa are This Side Jordan (1960), The To-Morrow Tamer (1963), The Prophet's Camel Bell (1963) and Long Drums and Cannons: Nigerian Dramatists and Novelists 1952-1966 (1968), may be called the head of this group; her novels are the oldest and her reviews have helped to launch Godfrey and

Knight. Laurence's approach to Africa is, like Knight's and Thomas', characterized by scepticism. In The Prophet's Camel Bell she explores the romanticism of her idea of Africa, where she arrives as an "innocent" person: "May they not just possibly be true, the tales of creatures as splendidly strange as minotaurs or mermaids?"[56] Her stay in Africa only seems to confirm again and again her "innocence" and bring her to realize that what she feels to be correct conduct on her part, may be utterly unacceptable in the eyes of the native people. So in chapter two of The Prophet's Camel Bell, where the newly-arrived Memsahib walks through the village without noticing that two policemen follow her for her own protection. She means well: ". . . I felt somehow that I would be immune from their bitterness, for did I not feel friendly towards them? Surely they would see it" (p. 25). But she qualifies: ". . . they looked at me from their own eyes, not mine" (p. 25). Margaret Laurence, too, recognizes Africa as a setting totally indifferent to what she expects from it and would like it to be. Her ideas and perspective may be useful for her own development, but they in no way affect her African environment: "The land was not aware of me. I might enter its quietness or not, just as I chose" (p. 27). The same modesty characterizes Laurence's short stories in The To-Morrow Tamer. Her point of view is rarely static and often comprises a multitude of perspectives, such as that of the traditional African; that of the "been-to," back in his old country; that of the Europeans, who came, like Violet Nedden in "The Rain Child,"[57] "mainly for myself . . . hoping to find a place where my light could shine forth" (p. 121). Miss Nedden's garden reveals her willingness to consider herself a guest in the African environment, not a conqueror. She plants flowers from the bush and does not spend hours "trying to coax an exiled rosebush into bloom" (p. 112). Yet she is aware of her apartness and the precariousness of her existence: her "garden burns magnificently with jungle lily and poinsetta" (p. 112), but only so because an African boy "gently uproots [them] from the forest."[58]

Like Knight, Laurence sets her novel This Side Jordan in an existing African country, in Ghana, and the time in which the action of her novel takes place is defined as that immediately preceding Ghana's independence. This Side Jordan , although including African points of view such as Nathaniel's and Aya's, relies heavily on clichés of the colonial novel and makes its characters on both the European and the African side into didactic mouthpieces. More ambitious than Knight and Thomas, Laurence tries to explain why she abhors imperialism, and in doing so, becomes self-conscious about the setting of her novel. She has herself made a difference between her "African" and her "Canadian" novels, characterizing the progress from one to the other as a phase in her personal development. Her interest in the Nigerian novelist Chinue Achebe reflects her own pre-occupations as a writer: "Beyond Achebe's portrayal of the old Ibo society, or his portrayal of a contemporary society in the throes of transition, there is one theme, which runs through everything he has written--human communication or the lack of it."[59] Turning to Canadian topics, she claims, was not a national prise de conscience, although one might mildly doubt her word for this, confronted with the obsessive Canadianism of The Diviners (1974), which practically swarms with prairie life, métis and French-Canadian problems and Vancouver as the WASP's last retreat. Laurence refutes this impression, however, by saying:

> A strange aspect of my so-called Canadian writing is that I haven't been much aware of its being Canadian, and this seems a good thing to me, for it suggests that one has been writing out of a background so closely known that no explanatory tags are necessary. I was always conscious that the novel and stories set in Ghana were about Africa. My last three novels just seem like novels.[60]

With the exception of The New Ancestors and You Can't Get There from Here, all the English-Canadian novels we have mentioned above are written from the point of view of a temporary resident, a professor, a CUSO volunteer or a female traveller such as the protagonist of Thomas' Blown Figures (1974). Most of these characters are attracted by the myth of an exotic country; most of them experience a disillusionment. The original attraction is cultural diversity, experience makes it into cultural impenetrability.

The narrative technique used to characterize African settings in English-Canadian fiction contains strong psychological elements, reinforced by tendencies towards self-scepticism and insecurity, which jeopardize the survival of "Africa" as either an exotic or a utopian metaphor in Canadian fiction. Neither the American utopian novels set in Africa nor Hemingway's African tales suffer from any doubts in the validity of the metaphor, which their protagonists have created for themselves of the country. On the contrary, Chavannes' and Phelps' explorers and Hemingway's big game hunters, himself included, demonstrate a clearly chauvinistic attitude. The theme of a person arriving in Africa, who is unsure about himself and his identity, introduces a pronounced "analytical"[61] element into the narrative which may make us expect the setting to be absorbed into the fluctuations of his mind. The character's inferiority complex is, however, not only restricted to his person, but representative of his situation as a white man, who feels unable to cope with a primitive surrounding. His conflict as an ego is, so to speak, superimposed by his position vis-à-vis an uncontrollable id. This second aspect leads us to what Conrad described in his Heart of Darkness: the projection of the white man's fears and instincts into his environment. None of the Canadian novels we have discussed assumes the chauvinistic or poetic confidence towards their African setting which we saw displayed in Hemingway's and Conrad's work. Most writers are eager to stress the limitations of their point of view, and yet claim it as a valid perspective. In that sense, "Africa" in

English-Canadian novels functions as a series of sporadic contiguities between the environment and the protagonist's existence, contiguities precariously contained by the empty shell of "Africa" as a utopian or exotic metaphor. We realize that both in the Canadian "dystopias" by Hood and Godfrey, and in the Canadian colonial novel, the image of Africa which we finally receive, is a function of time. The original metaphor of Africa as an exotic environment is gradually emptied, since the synecdoches it was expected to be composed of either do not exist at all or produce a different semantic field. Farq's experience of American suburbia in Nigeria is a suitable example: instead of strangeness, he finds familiarity. Yet the familiarity is reversed into strangeness, when that familiarity proves to be nothing but a deceptive layer. If we say that "Africa" as a metaphor in English-Canadian fiction is a function of time, we assume that the traditional denotations of the place, either in history or in the protagonist's personal view, are recognized as past and out-dated. This out-dated view however represents the origin of the perspective Farq and others finally attain, and thus retains some of its original power.

Africa, in contemporary Canadian novels, often appears as a matrix on to which personal pictures of it may be fastened, without any guarantee that the picture will ultimately coincide with that matrix. It is defined through the absence of stable features, since exoticism has given way to life Western-style, and those personal pictures are shaped in the no-man's-land, where pre-conceived notions and reality clash, without giving rise to clearly defined new notions.

African settings in French-Canadian fiction

In the 1960's French Canada produced a number of novels with an African setting and thereby impressively departed from its former practices in which foreign, even European settings were an exception. Le Lys de sang was an exception and does not belong into the context of this chapter, as I hope to make sufficiently clear. Moreover, African novels in French-Canadian fiction pose a different problem than those written in English Canada. Jacques Godbout's L'Aquarium (1962) and Hubert Aquin's Trou de mémoire (1968) are not sequels of the French exotic and colonial novel in the sense that Laurence's and Knight's fiction continues English colonial literature. On the contrary, the French-Canadian African novel is part of a development in Québec refuting cultural dependence from France. As Max Dorsinville has pointed out,[62] contemporary French-Canadian literature bears frequent allusions to the négritude complex and, in doing so, ranks French Canada with other former French colonies striving to obtain a literary expression of their own. Négritude has both political and literary connotations in Québec; Vallières' Nègres blancs is well known. Less clear are the literary implications of négritude in French-Canadian literature, since more than metaphorical value is involved. A significant component is the controversy centring around the so-called nouveau roman canadien, supposedly an offspring of the French nouveau roman, and a label attached to both Godbout's and Aquin's novels. We may say in advance that the disagreements upon the subject of the nouveau roman canadien have little, if anything, to do with the texts themselves. Few of the many articles written on this problem since 1965 actually bother to analyse comparable novels in French and French-Canadian literature in order to document their conclusions. The common assumption in these critical texts seems to be that the characteristics of the French nouveau roman are too well known to be repeated. Almost all of the articles in a 1965 issue of Incidences with the promising title Nouveau roman canadien suffer from this notion, and in the same year Jean Hamelin questioned in Liberté:

> . . . de quelle influence spécifique s'agit-il? De celle de Robbe-Grillet ou de Butor? De celle de Claude Simon, ou de Nathalie Sarraute, ou encore de Robert Pinget? Il serait très malaisé d'essayer de le préciser.[63]

One of the few studies that attempts to trace similarities and differences between the nouveau roman canadien and the French nouveau roman, Virginia Ann Harger's doctoral thesis on "Alienation and the Search for Self in the 'Nouveau Roman' in France and Québec' (1973), also falls prey to sweeping statements on the nature of so-called nouveaux romans canadiens: "Not only is there no socio-political engagement in the narrow sense of one nation's politics or sociology, but actual events external to the private world of the individual, not directly affecting him, have no place in the mind-world of these novels. . . ."[64] This statement which sounds like an exact replica of Robbe-Grillet's anti-engagement sentence in Pour un nouveau roman,[65] aptly describes traits in Basile's, Bessette's and Benoît's novels, but falls short of describing the political commitment in Godbout and Aquin. French-Canadian critics have vented their anger over the bias of critics who stress the formally derivative character of the nouveau roman canadien, but miss out on their political message:

> Il paraissait difficile de parler de son livre sans faire au moins de larges allusions à la situation politique du Québec, aux agissements du F.L.Q. et des séparatistes. Il paraît que ces choses ou bien sont inconnues ou bien sont ennuyeuses aux yeux de certains critiques puisqu'ils ont négligé d'en parler, tout occupés qu'ils étaient à situer Hubert Aquin par rapport à Alain Robbe-Grillet, Michel Butor et tutti quanti.[66]

Some French-Canadian writers have taken up the challenge of the supposed French ideal by turning the feeling of cultural inferiority into a formal aspect of their novels. L'Aquarium acts upon the expectancy of the nouveau roman reader who has been declared a special species by the German critic Klaus Netzer.[67] Yet, the only literary influences Godbout admits to are Saul Bellow, William Faulkner and Günter Grass.[68] In his preface to

Le Couteau sur la table, Godbout makes it quite clear that he does not wish to be mixed up with the French nouveaux romanciers. Quoting Jacques Berque, he identifies the purpose of his writing with that of authors in the emerging Arab nations and points out that whatever literary method he employs will be subject to his awareness of a Québécois. In a short self-analysis he gives of his novels from L'Aquarium to Salut Galarneau!, he dwells exclusively on the relevance his books have for the Québécois movement. The fact that the couple in Le Couteau sur la table eventually breaks up is, for Godbout, "une prise de conscience analogue à celle du F.L.Q. qui naît au moment où s'écrit le livre, en 1963."[69]

The very act of writing novels set in Africa is, in Québec, part of a larger context, in which French-Canadian writers oppose French literary dominance. Whereas English-Canadians, like their American counterparts, often assume an air of detachment in novels set in Africa and thereby prolong the history of colonial fiction, French-Canadian novels set in Africa proceed from their own feeling of inferiority and use the colonizer's literary patterns shaping them to suit their own ends. Aquin's and Godbout's views on liberation struggles are not detached. Revolution in L'Aquarium is an incentive for the protagonist to go and work towards the same end in Québec. French-Canadian novels set in Africa are anti-colonial on two levels: on a literary level, they fight French predominance, on a political level, they oppose oppression through English Canada. Africa in L'Aquarium is less a realistic setting for psychological drama as in Laurence, Knight and Thomas, than a parable for any country suppressed by neo-colonialism. There are other usages of African setting in contemporary French-Canadian fiction such as in Jacques Ferron's Les Roses sauvages (1971) where it figures as the dream escape land of a man, who does not wish to acknowledge his guilt in the death of his wife. But this type of usage is strongly connected to the traditional topos of exotic settings as landscapes of escape and not as revealing for contemporary Québécois fiction as the one outlined above. Parti-Pris, Cité Libre and Liberté for some time abounded with articles on the Middle East, on Moroccan and Algerian literature, always with a sharp little memorandum attached to them calling upon the Québécois not to be "plus bêtes que les Arabes."[70] Many of these articles have to be taken with a grain of salt, as they tend to oversimplify the conditions in the countries they are dealing with and often present "l'Algérie à la québécoise."

L'Aquarium does not contain much descriptive material. It is not exotic detail Godbout is concerned with. Like Robbe-Grillet in La Jalousie, Godbout works with a limited number of clichés found in the colonial novel, most of them used for their satirical potential, which helps to shape the metaphor of "Africa" as an educational example for Québec: a hotel in an unidentified place, the "Casa Occidentale," full of displaced "occidentals": "Nous avons tous nos étiquettes: qui est Canadien, qui est Polonais ou Russe ou Britannique ou Curé ou de la Nouvelle-Zélande. . . ."[71] Among the "occidentals" are the usual stockfigures of colonial fiction: Pauline, the assistant of Monsignore, who dreams of "exotisme, de peaux brunes à baptiser, de catéchumènes" (p. 42) or Jerry's wife May who is "enceinte et lui rend les jours difficiles, les nuits impossibles à dormir" (p. 68). These characters are united by inertia and hopelessness: "Dehors? Dehors il n'y a rien, nous le savons bien--dehors c'est la nuit--dehors ce sont des voitures qui roulent avec au volant des anges, des fantômes, parce que _l'humanité_ c'est _nous_, les escargots" (p. 39).

Jacques Leenhardt has demonstrated with _La Jalousie_ how a colonial novel reduced to its bare essentials and with inverted elements can serve as a critique of the colonial system.[72] His argument is that _La Jalousie_ is not so much the narrative of a jealous man than that of a _colonisateur_, who has been taken over by shifts in colonialism and is unable to adapt to them and their values. Leenhardt supports his hypothesis with exact structuralist analyses and, in doing so, questions Robbe-Grillet's alleged political non-commitment. Godbout proceeds similarly, but complements the clichés taken from colonial fiction with direct reference to the Canadian situation. Whereas _La Jalousie_, as a _nouveau roman_, is ambivalent and open to either a psychological or a political interpretation, Godbout's _L'Aquarium_ leaves no doubt about its objective:

> . . . mon pays ne m'a pas appris les luttes, il m'a appris la patience du froid, le goût de la somnolence beaucoup mieux qu'elle s'enseigne en Inde; j'ai fui parce que les révolutions ne s'y faisaient pas et je rêve d'y retourner pour les mêmes raisons.
>
> (L'Aquarium, p. 60)

Hubert Aquin, in Trou de mémoire (1968), makes use of geographically definable space, such as the city of Lagos, the Côte d'Ivoire, the river Niger. Yet it is difficult to assess the level of reality these places represent. Unlike L'Aquarium, Trou de mémoire contains a fair amount of descriptive material. The "editor" of Pierre X. Magnant's writings, through whose comments we are given a double vision of the events related, would have us believe that Magnant's descriptions of African landscape were not written by Magnant himself. Magnant, who wrote his novel under the influence of an intoxicating drug, could not, so the editor claims, give details in words which "ont un indice de précision géologique qui est tout à fait incompatible avec ce délire malarique qui tient lieu d'inspiration à l'auteur."[73] The give-away, according to the editor, are "certains termes techniques" which "trahissent le caractère étudié de ce passage" (p. 103). If we countercheck the editor's comments in Magnant's own writing, however, we find anything but a geologically researched report on Nigerian geography. The reader vainly searches for the "termes techniques" or "précision géologique" in passages such as the following:

> Lagos soudain m'attire, bouche sombre et avide au fond du Golfe de Guinée, vulve masquée dont les lèvres supérieures me convient à la mort désolée que Bougainville a trouvée dans la bouche close d'un fleuve. (p. 93)

Contrary to the editor's argument that the descriptions of African landscape in Trou de mémoire were written by someone else than Magnant himself, the blatantly sexual character of the passage quoted above makes it indeed part of Magnant's personal history. Magnant may never have seen "de ses yeux . . . cette frange de deltas et de lagunes" (p. 102), but the poetic vision he has of the Niger is entirely his own and carefully integrated into the rest of his narrative. The "vulve masquée" suggests Joan, Magnant's Anglo-Saxon friend, who urges him to flee the freezing atmosphere of Québec and leave the political fulfilment of his political ideas to others:

> Ce serait merveilleux . . . de recommencer ensemble n'importe où, dans une ville absolument inconnue: dans le fond de l'Afrique, dans une ville où il fait chaud, très chaud douze mois par année; ta fameuse neige canadienne-française à mort tu la laisseras aux patriotes, ça leur servira de linceul. (p. 89)

Through Joan, the river Niger and its delta are given seductive qualities, alluring Magnant away from his Québécois commitment. He literally stifles temptation when he strangles Joan: "j'ai posé mais avec quelle douceur ma main droite sur la bouche du Niger qu'elle appelait en vain quelques secondes plus tôt" (p. 93). What, to Joan, appeared as an alternative landscape, as the possibility of an escape from Québec and its predicament, is only acceptable as a mental analogue of Québec to Magnant himself. Once he has stilled the temptation of "les beautés humides de Lagos et du littoral entrelacé de la Côte des Esclaves" (p. 97), he equates the sands of the river Niger to those his own country is built upon:

3

> . . . mon pays n'est rien d'autre que ces sables mouvants qui encastrent Lagos dans un écrin encore. Né du sable je tente interminablement de m'y enraciner, mais je m'ensable et je m'emprisonne dans le tracé du littoral et dans les calligrammes deltaïques du rivage. Le pays natal . . . n'est qu'un ruban magnétique à double trame qu'on a débobiné en frises perforées tout le long de ton flanc sombre, mon amour, et qui va de Grand-Bassam, en Côte d'Ivoire, jusqu'à la bouche innombrable du Niger, véritable linge secret que je presse avec nostalgie sans jamais te toucher, non jamais plus. (p. 98)

By refusing the Niger as an image of temptation, Magnant takes on the African landscape as a metaphor of his own colonized country. Yet the alternative between Joan's Africa and his own is not simply a conflict between personal and intellectual preference. Joan herself and her sexual attractions function as a metaphor of the colonisateur. Magnant refers to Joan's white lab coat as being "d'une blancheur détergée dont elle n'aurait jamais perçu le caractère offensant en Nigéria" (p. 90). Joan's character as a representative of the Anglo-Saxon conquéreur is underlined in a scene where Magnant forces her to make love behind a royal statue in London. London, too, generates a poetic signal in Trou de mémoire, in which the metaphorical denotations of place in Aquin's novel converge:

> Jamais par la suite . . . Joan et moi n'avons éprouvé une telle fulguration alors que nous étions au milieu de la nuit, accrochés à cette grille plantée là, sous le règne de Victoria (couronnée en 1837, l'hostie!) pour conjurer les crimes parfaits dont la fréquence avait de quoi émouvoir la monarchie éclairée qui couvre nos timbres et nos dollars de sa face morte. Ma main ancienne, ce soir-là, était le masque sombre de mon identité de révolutionnaire. (p. 63)

London and Joan operate as synecdoches, which, through the similarity of associations they suggest, form an ideological metaphor of the colonial oppressor: London stands for the origin of the oppressor, Joan is Anglo-Saxon and through her, Pierre mockingly violates his colonizer.

Unlike Africa in the English-Canadian novels we have examined, where the landscape remains defiantly independent from the protagonist's point of view, Africa only exists through the poetic invention of the narrator in Trou de mémoire. It is the result of a multiple point of view whose contradictory components deflect the reader's attention from supposedly geological detail to the sexual and national associations of the setting. The river Niger is the metaphorical equivalent of both the attraction and the threat of a colonisateur mentality. Africa, in Trou de mémoire, functions not as a simple equation of place and nationalist aspirations, but as the ambiguous reflection of a revolutionary's mind in love with his own oppressor. Aquin reinforces this metaphor by introducing a black counterpart to Pierre S. Magnant, Olympe Ghezzo-Quénum, the metaphorical representative of la négritude, who is in love with Joan's sister Rachel, but, unlike Magnant, does flee with her. Switzerland, the place they escape to, served as a setting in Aquin's earlier novel Prochain Episode (1964) and may be recognized as a mirror image of Québec. Olympe lives through the experiences which Pierre evaded by killing Joan. Olympe's escape with Rachel, or RR, as she is often called in the novel, proves a long agony. She refuses herself to him, claims to have been raped, and gradually disintegrates into stupor and growing insanity. Olympe himself, in a scene reminiscent of Baldwin's Notes from a Native Son, is arrested by the Swiss police, discriminated against and held for missing identification. Escaping the Côte d'Esclaves meant nothing but finding another one, because Olympe carries his colonisateur with him. Olympe's love for a white woman captures metaphorically what many post-colonial African novels express on a psychological level: the lingering fascination with the oppressor's culture. Pierre operates as Olympe's id, when he rapes RR in Geneva and thereby rejects any feeling of power and superiority that may still be associated with her. Switzerland is the place where the masterminds of the novel converge and fuse into each other. Its bigotry reflects on that of Québec, where the novel closes.

The characters in Trou de mémoire, if one may be allowed to speak of them as characters, function themselves as aspects of the places mentioned. The places as well as the two couples, Magnant and Joan, Olympe and RR, form complementary parts of a metaphor discussing denial and acceptance of the colonizer. Africa, in Trou de mémoire, is a mental construct resulting from the associative interaction of place, character and narrative perspective.

In Trou de mémoire, Aquin uses Africa as one among several settings mapping out a metaphorical liberation struggle. Neither Lagos nor the Côte d'Ivoire function, as place-names, in isolation, but receive their significance in comparison and interchange with the other settings in the novel. The attraction in these African settings does not arise from exotic interest and a feeling of cultural difference. On the contrary, both Aquin and Godbout insist on an affinity between the African and Québécois situation. Whereas English-Canadian novels set in Africa tend to evoke a feeling of diversity on a psychological level, French-Canadian novels stress analogy on ideological grounds. "Africa" functions as an educational metaphor for Québec, which makes L'Aquarium and Trou de mémoire quite independent from the development of the French colonial novel, although L'Aquarium works with its narrative clichés. Both Aquin and Godbout indicate significant changes in the scope of French-Canadian fiction which, as we saw in the previous chapter had remained closed in on itself until the 1960's. Africa in Aquin and Godbout does not rank with the French-Canadian literary clichés discussed earlier. Africa as a metaphorical place-name in Québécois fiction is, so to speak, without a history and without contiguous--literary or factual--associations.

NOTES

[1] Cf. Ayi Kwei Armah, The Beautyful Ones Are Not Yet Born (Boston: Houghton Mifflin, 1968), p. 147: "Here and there the names had changed. True, there were very few black names of black men, but the plates by the roadside had enough names of black men with white souls and names trying mightily to be white. In the forest of white men's names, there were the signs that said almost aloud: here lives a black imitator. MILLS-HAYFORD . . . PLANGE-BANNERMAN . . . ATTOH-WHITE . . . KUNTU-BLANKSON. Others that must have been keeping the white neighbours laughing even harder in their homes. ACROMOND . . . what Ghanaian name could that have been in the beginning, before its Civil Servant owner rushed to civilize it, giving it something like the sound of a master name? FRANTSON . . . more and more incredible they were getting. There was someone calling himself FENTENGSON in this wide world, and also a man called BINFUL." Cf. also W.H. New's reference to Robert Wellesley Cole, Kossoh Town Boy (Cambridge: Cambridge UP, 1960), p. 19 in W.H. New, Among Worlds: An Introduction to Modern Commonwealth and South African Fiction (Erin: Press Porcépic, 1975), p. 80.

[2] Gérard Genette, "La Métonymie chez Proust," Poétique: Revue de Théorie et d'Analyse Littéraire 2 (1970), pp. 156-173.

[3] Michel Le Guern, Sémantique de la métaphore et de la métonymie (Paris: Larousse, 1973), p. 74.

[4] Cf., for example, Parti-Pris, numéro spécial: Portrait du colonisé québécois 9, 10, 11 (1964).

[5] Le Guern, p. 74.

[6] Jean-Jacques Rousseau, "Discours sur l'origine et les fondements de l'inégalité parmi les hommes" in J.-J. Rousseau, Oeuvres complètes, t. 1 (Paris: Furne, 1835), p. 537.

[7] Fairchild, op. cit., p. 137.

[8] François-Auguste Chateaubriand, Atala ou les amours de deux sauvages dans le désert (Genève: Droz, 1973), p. 81. All further references will be made to this edition in the text.

[9] Chateaubriand, René (Paris: Droz, 1935), p. 11.

[10] Paul Elmer More, With the Wits, Shelburne Essays, Tenth Series (1919; rpt. New York: Phaeton, 1967), p. 95.

[11] Aphra Behn, "The History of the Royal Slave," in Ernest A. Baker, ed., The Novels of Mrs. Aphra Behn (London: Routledge, 1913), p. 8.

[12] Urs Bitterli, Die Entdeckung des schwarzen Afrikaners: Versuch einer Geistesgeschichte der europäisch-afrikanischen Beziehungen an der Guineaküste im 17. und 18. Jahrhundert (Zürich: Atlantis, 1970), p. 80. Cf. also Peter Mark, The Portrait of Black Africans in Fourteenth and Fifteenth Century Europe (Syracuse: Maxwell School of Citizenship and Public Affairs, 1974).

[13] Denis Diderot, "Supplément au voyage de Bougainville ou dialogue entre A et B," in Denis Diderot, Oeuvres complètes, t. 2 (Paris: Garnier, 1875), p. 203.

[14] Rahv, op. cit., p. xvii.

[15] Cf. Albert Memmi, Portrait du colonisé (Montréal: Etincelle, 1972).

[16] Charles Dickens, American Notes (Gloucester, Mass.: Smith, 1968), p. 282. Cf. also Dickens, Letters, vol. III (Oxford: Clarendon, 1974).

[17] Ernest Hemingway, Green Hills of Africa (New York: Scribner's, 1935), p. 284.

[18] Ernest Hemingway, The Old Man and the Sea (New York: Scribner's, 1952), p. 22.

[19] Ibid., p. 27.

[20] Cf. Oliver Evans, "The Snows of Kilimanjaro: A Revaluation," in John Howell, ed., Hemingway's African Stories (New York: Scribner's, 1969), pp. 150-157; Marion Montgomery, "The Leopard and the Hyena: Symbol and Meaning in The Snows of Kilimanjaro," in Howell, op. cit., pp. 145-149.

[21] Ernest Hemingway, "The Snows of Kilimanjaro," in The Short Stories (New York: Scribner's, 1927), p. 54.

[22] Ernest Hemingway, "The Short Happy Life of Francis Macomber," in The Short Stories, p. 22.

[23] Kenneth M. Roemer, The Obsolete Necessity: America in Utopian Writings, 1888-1900 (Kent: Kent State UP, 1976), p. 45.

[24] Ibid., p. 48.

[25] Albert Chavannes, The Future Commonwealth: What Samuel Balcolm Saw in Socioland (1892; rpt. New York: Arno, 1971).

[26] *Ibid.*, p. 6.

[27] *Ibid.*, p. 33.

[28] Corwin Phelps, An Ideal Republic, or, The Way Out of the Fog (Chicago: Reynolds, 1896), p. 124. Further references will be to this edition in the text.

[29] Roemer, *op. cit.*, p. 54.

[30] "An Absence of Utopias," editorial, Canadian Literature 42 (1969), pp. 3-5.

[31] *Ibid.*, p. 4.

[32] Peter Sypnowich, "Toronto Man Views His Writing As Weapon Against U.S. Empire," Toronto Daily Star January 9, 1971, p. 49.

[33] Cf. Donald Cameron, Conversations with Canadian Novelists (Toronto: Macmillan, 1973); Graeme Gibson, Eleven Canadian Novelists (Toronto: Anansi, 1973); Pierre Cloutier, "An Interview with Hugh Hood," Journal of Canadian Fiction 2 (1973), pp. 49-52.

[34] Cameron, *op. cit.*, p. 35.

[35] John G. Moss, "Man Divided Amongst Himself: Hood's Leofrica," *Journal of Canadian Fiction* 3 (1974), p. 65.

[36] Hugh Hood, *You Can't Get There from Here* (Ottawa: Oberon, 1972), p. 6.

[37] Moss, "Man Divided," p. 67; cf. also Frank Davey's article on Hugh Hood in *From There to Here: A Guide to English Canadian Literature since 1960* (Erin: Press Porcépic, 1974), pp. 138-142.

[38] Hood, *op. cit.*, p. 115.

[39] Cloutier, *op. cit.*, p. 50.

[40] Margaret Laurence, "Caverns to the Mind's Dark Continent," review of Dave Godfrey, *The New Ancestors*, *Globe and Mail Magazine* December 5, 1971, p. 18.

[41] Dave Godfrey, *The New Ancestors* (Toronto: New Press, 1970), p. 178.

[42] *Ibid.*, p. 175.

[43] Laurence, "Caverns," p. 18.

[44] *Ibid.*, p. 18.

[45] Roland Lebel, *Histoire de la littérature coloniale en France* (Paris: Larose, 1931), p. 82.

[46] Pierre Jourda, L'Exotisme dans la littérature française depuis Chateaubriand, 2 t. (Paris: Presses Universitaires de France, 1956), p. 222 ff.

[47] Graham Greene, In Search of a Character: Two African Journals (London: Bodley, 1961), p. 48.

[48] Joseph Conrad, Heart of Darkness, ed. Robert Kimbrough, A Norton Critical Edition (New York: Norton, 1971), p. 8. All further references will be made to this edition in the text.

[49] Cf. Albert Guérard, "The Journey Within," Joseph Conrad, Heart of Darkness, pp. 168-176; Jerome Thale, "Marlow's Quest," ibid., pp. 180-186; Lillian Feder, "Marlow's Descent into Hell," pp. 280-292; Robert O. Evans, "Conrad's Underworld," pp. 189-195; Guy Owens, Jr., "Critical Debate; The Structure of the Descent into the Self," pp. 168-169.

[50] Greene, In Search, p. 18.

[51] John Reed, "James Ngugi and the African Novel," The Journal of Commonwealth Literature 1 (1965), p. 117.

[52] David Knight, Farquharson's Physique and What It Did to His Mind (London: Hodder and Stoughton, 1971), p. 417.

[53] Audrey Callaghan Thomas, Mrs. Blood (Vancouver: Talonbooks, 1970), p. 43. All further references will be made to this edition in the text.

[54] Cf., for example, Mrs. Blood's adventure with a sex freak on Hyde Park Corner and Richard's comment: "That will teach you to wear a red duffle coat along the Bayswater Road" (p. 82).

[55] Cf. Audrey Thomas, "Dave Godfrey, The New Ancestors," Canadian Literature 49 (1971), pp. 78-80.

[56] Margaret Laurence, The Prophet's Camel Bell (Toronto: McClelland and Stewart, 1965), p. 1. Further references will be made to this edition in the text.

[57] Margaret Laurence, "The Rain Child," in The To-Morrow Tamer (Toronto: McClelland and Stewart, 1970), pp. 105-133. All further references will be made to this edition in the text.

[58] There is a remarkable parallel to the rosebush in "The Rain Child" as a metaphor of European mentality trying to create itself an artificial enclave in African setting, in Doris Lessing's story "The De Wets Come to Kloof Grange," where Mrs. Gale dreams her afternoons away among "glittering plumes of the fountains, the roses, the lawns," gazing at the hills beyond and utterly ignoring the river below, "for there, below her, in that green-crowded river that eddied into reaches of marsh or curved round belts of reeds twelve feet high, there were crocodiles, and leopards came from the rocks to drink. Sitting there on her exposed shelf, a smell of sun-warmed green, of hot decaying water, of luxurious growth, an intoxicating heady smell, rose in waves to her face. She had learned to ignore it, and to ignore the river, while she watched the hills." (Cf. Doris Lessing, African Stories [London: Michael Joseph, 1964]). A comparison of the river image in Ethel Wilson's Hetty Dorval and in Lessing's story would also be fruitful.

[59] Quoted in G.D. Killam's introduction to the NCL edition of A Jest of God, no page number.

[60] Margaret Laurence, "Ten Years' Sentences," in George Woodcock, ed., The Canadian Novel in the Twentieth Century (Toronto: McClelland and Stewart, 1975), p. 240.

[61] Cf. our earlier reference to the discussion of the "analytical" and "projective" modes in Fiedler, op. cit., p. 108.

[62] Max Dorsinville, "La Négritude et la littérature québécoise," Canadian Literature 42 (1969), pp. 26-36.

[63] Jean Hamelin, "Une Influence plus apparente que réelle," Liberté 7 (1965), p. 472.

[64] Virginia Ann Harger, "Alienation and the Search for Self in the nouveau roman of France and of Québec" (Ph.D. thesis, University of British Columbia, 1973), p. 45.

[65] Alain Robbe-Grillet, Pour un nouveau roman (Paris: Editions de Minuit, 1963), p. 39: "Au lieu d'être de nature politique, l'engagement c'est, pour l'écrivain, la pleine conscience des problèmes actuels de son propre langage, la conviction de leur extrême importance, la volonté de les résoudre de l'intérieur."

[66] Michel Bernard, "Prochain Episode ou l'autocritique d'une impuissance," Parti-Pris 4 (1966), p. 79.

[67] Cf. Klaus Netzer, Der Leser des Nouveau Roman (Frankfurt: Athenäum, 1970).

[68] Jacques Folch, "Nous parlions de Salut Galarneau!," Liberté 9 (1967), p. 69.

[69] Jacques Godbout, "Ecrire," Liberté 13 (1971), p. 142.

[70] Cf. René Levesque, "Pas plus bêtes que les Arabes," Cité Libre 27 (1960), pp. 17-18.

[71] Jacques Godbout, L'Aquarium (Paris: Seuil, 1962), p. 24. Further references will be made to this edition in the text.

[72] Jacques Leenhardt, Lecture politique du roman "La Jalousie" d'Alain Robbe-Grillet, Collection Critique (Paris: Les Editions de Minuit, 1973).

[73] Hubert Aquin, Trou de mémoire (Ottawa: Le Cercle du Livre de France, 1968), p. 103. Further references will be made to this edition in the text.

CONCLUSION

In the preceding chapters, we have examined the function of place in some English and French-Canadian novels, with occasional reference to comparable features in American fiction. The theoretical terminology we used, i.e., the concept of metaphor and metonymy as developed by the authors of Rhétorique générale and related theoreticians of literary linguistics, proved sufficiently flexible to describe different configurations of place in Canadian literature. The flexibility, we found, is predominantly due to the function which the groupe μ assigned to the figure of synecdoche. Synecdoche, as we indicated earlier, operates as part of both metonymy and metaphor; however, the specific manner in which two synecdoches react to each other shapes them into either metonymy or metaphor. Similarity, resulting in metaphor, implies that the semantic fields of two ideas interact and coincide at one point. Contiguity, the configuration describing metonymy, is caused by two synecdoches co-existing within an engulfing semantic field. Like magnets acting upon iron filings, the synecdoches generate a specific pattern within the semantic field through their very co-existence.

Our analysis, however, revealed that one can rarely insist on an exclusive duality of metonymy and metaphor. It would, for instance, be simplistic to draw the conclusion that spatial configurations in French-Canadian fiction are predominantly metaphorical, whereas English-Canadian novels treat space metonymically. One could easily find examples of an exactly opposite treatment of place in Canadian fiction.[1] It seems more suitable to concentrate on the extent to which synecdoche allows for different degrees of mobility between the concepts of metaphor and metonymy. Rather than insisting on a static attitude in the two Canadian literatures towards the function of place, we have underlined the fact that that attitude is itself a function of time and, therefore, a variable factor. The frequency of glissements from metaphor to metonymy and vice versa measures the degree of poetic stability in the function of place through a period of literary history. The semantic field surrounding a specific set of synecdoches is dependent on factors such as political climate, literary convention, geography, history and others, which may or may not coincide in their effect upon the function place. Place in the gothic and historical romance in American literature, for example, does not convey the same implications as political history in the United States; notions of literary dependence interfere with an awareness of political independence. We indicated that a trace of regret for European picturesque settings lingers on in The Marble Faun, which seeks out the gothic trappings of Rome, but half-heartedly ironizes them in its attacks on Roman-Catholic mysticism. The semantic fields, within which synecdoches operate and produce either metonymy or metaphor, are multi-layered and far from being unequivocal. We hope to have indicated some of the complexity of these semantic fields in each of the preceding chapters by describing, against their American, Québécois and English-Canadian backgrounds, some literary developments which bear on the function of place in the Canadian literatures.

The city of Québec as a setting in French-Canadian, English-Canadian and American novels provided us with a test-case for the applicability of our theoretical basis. In French-Canadian novels such as Aubert de Gaspé's Les Anciens Canadiens, an equation is made between Québec as a place, and the patriotic vocation of French-Canadians in the nineteenth century. The topographical detail which Aubert de Gaspé presents is selected with regard to its similarity to an ideology; the séminaire, for example, represents the educational institution for nationalist leaders brought up in the Catholic faith; the streets and their names are meant to remind the reader of a glorious past and inspire him to preserve its heritage. Elements such as sentimentality and melancholic regret for things past are not allowed to overgrow the metaphor of Québec as a nationalist place; in other words, sentimentality may exist in the semantic fields, but does not decisively participate in the intersection of the selected synecdoches.

American novels set in Québec, such as Cather's Shadows on the Rock, initially propose a programme also; Cather attempts to trace a similarity between Québec and the values of frontier-life and thus enhance the plea for the frontier she had put forward in My Antonia and O Pioneers! The system of synecdoches which Cather uses to express the ties between Québec and les vieux pays, however, counteracts and ultimately defeats her programme. As a consequence, Québec appears as a brittle metaphorical shell whose synecdochic elements strive to invert the meaning of the originally intended metaphor. For English-Canadian writers, on the contrary, Québec is conceived of as a metonymy. The city and topographical features in and around it assume expressive value only through contiguities developed in the course of the narrative. Beaumanoir, in The Golden Dog, for example, does not primarily express a similarity between the manor, on the one hand, and corruption under Louis Quinze and the ensuing fate of Québec, on the other, but represents the house as containing elements of gothic horror and innocence betrayed. The contiguity of Caroline's fate with Beaumanoir creates an association and even identification of the house with feelings of fear and compassion. Since these associations remain stable throughout the narrative and since, as a result, the semantic field surrounding Beaumanoir turns out to be extremely selective, one might argue that there is a gradual glissement from metonymy to metaphor. The synecdoches originally relating to each other in contiguity, approach each other and intersect, as the narrative proceeds. Unlike the metaphor of Québec in Les Anciens Canadiens, the metaphorical value of Québec in The Golden Dog is exclusively the result of the poetic organization of the text, not of a superimposed patriotic programme.

The treatment of foreign settings in English-Canadian and French-Canadian fiction confirmed some of our formal results in the first chapter. Yet we must emphasize again that it is perhaps not so much the final results which are interesting for our analysis, but the poetic process preceding them. France, in Québécois novels, often appears as the epitome of sophistication: it is generated by an assumed similarity between a French-Canadian's pride of his culture and the metropolitan centre of that culture. We indicated, however, that the attitude of French Canada towards France remained ambiguous. Pride in the origin of French culture was complemented by suspicion of its revolutionary, anti-clerical and pro-sexual tendencies. French-Canadian visitors to Europe sometimes experience only one part of the similarity, such as Lanoue in _Les Canadiens errants_, whom Brussels inspires with a glorious vision of _les vieux pays_. Mathieu Lelièvre, in _Une Liaison parisienne_ also experiences the complementary section of the similarity, i.e. the wickedness and corruption of France. In either case, place functions as metaphor. Lelièvre's disillusionment with France does not imply that the original metaphor is found untenable; Mathieu simply discovers denotations that he was not aware of, but which had been present throughout in the traditional image of France in French-Canadian literature.

More often than not in French-Canadian novels, however, France is perceived through the intermediary of a visitor from there, a _survenant_. The _survenant_ may be described as making the similarity between the two intersecting synecdoches visible: he often projects both the sophistication and the decadence of les vieux pays, primarily because he is the dépositaire of what Québecois wish to see both in him and in the country he represents. The survenant, as we find him in Trente Arpents, Le Survenant, Autour de toi, Tristan and other French-Canadian novels rarely functions as a three-dimensional character. His characteristics seem to become increasingly selective, until only the core of the synecdochic intersection is left in Le Deux-Millième étage, where only the name, Dupont-la-France, and the refined accent indicate the character's literary origin.

English-Canadian protagonists visiting London and England often start out with a metaphor of the place, which is comparable to at least part of the image French-Canadian literary characters have of Paris: for English-Canadians, too, London once represented the origin and centre of their culture. Yet Duncan's Canadian and American girls and the protagonists in the novels of her literary successors explore the metaphor of London as a place and find the similarity it suggested increasingly unjustified: instead of glamour, they find corruption, social injustice, and an architecture which is, measured by their American standards of monumentality, often unimpressive. Unlike Mathieu Lelièvre, however, this discovery does not concern a complementary part of the metaphor of London as a place, which was clandestinely present from the beginning. Instead, the metaphor often breaks apart. The synecdoches of the place itself and of its alleged cultural appeal diverge; the core of semantic coincidence, which is the prerequisite of metaphor, is no longer warranted. The character is left to re-assemble the synecdoches and shape them into a metonymy. The semantic field engulfing the metonymy is determined by the protagonist's personal pre-occupation. For Laurence's Morag, London and England primarily become a linguistic metonymy, which is directly related to her patterns of thinking as a writer. Richler's Norman views London from an ideological point of view, as a place where the backwash of the Second World War is acutely realized.

As a contrast to London in English-Canadian fiction, we found that Rome often retains its metaphorical value, even if characters strive to assimilate it to their own experience. External force only, such as destruction through war, occasionally breaks the metaphorical intactness of Rome: the similarity between its monumental historical sites, and the awe and fear it may inspire in many protagonists remains impressive, even when they try to approach the place with irony and scepticism such as Sam in Callaghan's A Passion in Rome. Characters are occasionally seen to establish contiguities of their own, such as Edith Wharton's old women who relate a critical moment in their lives to Rome. But these contiguities mostly remain understudies of the dominant metaphor of Rome as a place, for which Daisy Miller's fate is perhaps the most striking example.

The poetic function of Rome as a place furnished us with a transition to the role of Africa which, in Canadian fiction, often shows an equal reluctance to become a character's équivalent d'observation. It has been suggested elsewhere that Africa in Canadian novels operates as a nationalist analogue:

> . . . a very plausible explanation for Canadian fascination with African nationalism can be found in the fact that many of the conflicts present in a newly independent African country have their clearly identifiable counterparts in recent Canadian experience. The threat to a firm conception of national identity posed by conflicting tribal, racial, or regional loyalties, the continual on-slaught on national self-confidence that emanates from forces that have capitulated to the assumptions of colonial inferiority, the need for perpetual resistance against economic, ideological and political domination by larger powers--all of these consequences of being caught between two worlds are familiar components of Canadian national life. Perhaps Canadian writers are attracted by the prospect of greater dispassion in the examining of these very Canadian concerns in a non-Canadian context.[2]

It seems to me that a more differentiated description of the function of Africa in Canadian literature can be given, the more so since Canada's own position as both a colonisé and a colonisateur makes its alleged "need for perpetual resistance" at least ambiguous. Hood's You Can't Get There from Here, for example, only mentions Québec as a colonisé, and one might argue that

Canada itself is ranked with the neo-colonist powers operating in Leofrica. The image of Africa in both Hood's novel and Godfrey's The New Ancestors is highly ambivalent, and may perhaps be best described as "dystopia" or an inverted metaphor. Both novels start out by tracing familiar metaphors of Africa, Hood describing the territory and government of a newly independent state and Godfrey outlining the trappings of the conventional colonial novel. Again we found that the final semantic structure of a place as metaphor is a function of time; both Hood's and Godfrey's narratives gradually turn the metaphor into its reflected image. National independence is inverted into dependence through neo-colonialist agents in You Can't Get There from Here; the smooth surface of neo-colonial life reveals "caverns" of mythical, psychological and political relevance in The New Ancestors.

Other English-Canadian novels, which may be considered the direct descendants of the exotic and colonial novel, present the main character as perplexed with the reality of Africa. It is not what movies and books had suggested to him; the myth of tropical jungles and sweating dancers has been replaced by Coca-Cola signs and American-style suburbs. The assumed similarity between Africa and visions of exoticism in Conrad's style are therefore no longer viable. But instead of proceeding like many of the characters in Canadian novels set in London, who re-combined the original synecdoches into metonymies, Farq in

Knight's novel and Thomas' Mrs. Blood appear helpless. They become pre-occupied with their personal problems which the foreign environment has at long last exposed. Their encounter with Africa consists, at the most, of sporadic formations of contiguity without their ever amounting to metonymy. The abandoned metaphor of Africa as an exotic place lingers on as a broken shell; both Farq and Mrs. Blood occasionally dream of discovering the "true" Africa, i.e. the place literary convention suggested to them, before they arrived. We see that the denotations of a metaphor remain to a certain extent effective, even when the metaphor itself has proved to be no longer applicable. It may be useful to recall at this point how the authors of Rhétorique générale comment on the preservation of semantic fields in formations of metaphor and metonymy:

> . . . si [la] partie commune est nécessaire comme base probante pour fonder l'identité prétendue, la partie non commune n'est pas moins indispensable pour créer l'originalité de l'image et déclencher le mécanisme de réduction. La métaphore extrapole, elle se base sur une identité réelle par l'intersection de deux termes pour affirmer l'identité des termes entiers.[3]

Whereas English-Canadian novels appear as the result of a continuous literary development in the utopian and colonial novel, L'Aquarium and Trou de mémoire stand out, because previous French-Canadian fiction, as we found, avoided foreign settings. L'Aquarium makes use of elements of the French colonial novel, but only in order to invert their implications and create a metaphor of Africa as a model of national *prise de conscience*. The association of *L'Aquarium* with the *nouveau roman* vs. *nouveau roman canadien* debate extends this model also to one of literary independence. As a result, the semantic fields of Africa as a metaphor appear organized in intellectual analogies of a political and literary nature. Unlike English-Canadian novels set in Africa, *L'Aquarium* and *Trou de mémoire* dwell rarely on psychology: "Africa" remains a metaphorical signal of a person's education towards nationalism.

Our examination of the function of place in the Canadian literatures has indicated specific tendencies for English-Canadian fiction on the one hand and French-Canadian on the other. Whereas place as a metaphor remains relatively stable in French-Canadian novels, we observed mobility between metaphor and metonymy and frequent *glissements* from one to the other in English-Canadian novels. Place, in Québec, is often understood as part of a programme; whereas English-Canadian authors often show a place in conflict with whatever metaphorical concept they approached it with. If the protagonist in an English-Canadian novel eventually arrives at understanding a place metaphorically, it is often through an intricate process of discarding the original metaphor and creating a metonymy, whose synecdoches may then converge, depending on how selective a character's approach to a place is.

But place rarely assumes a meaning in English-Canadian fiction which is as conclusive as the one we observed in French-Canadian novels. Place is a function in Québécois fiction, but in English-Canadian novels it is often more the process of functioning than the place itself which is at the centre of the author's attention.

NOTES

[1] In an article on Alice Munro and Anne Hébert, E.D. Blodgett has used the motif of the house for an investigation into metaphor and metonymy as principles of narrative structure in both authors. His results suggest an interesting exception to mine; it is the French-Canadian author's work which tends towards metonymy, whereas Alice Munro's novel and short stories work with the motif of the house as a predominantly metaphorical figure: "The house in Munro, while it forces reflection, is not predominantly a frame that extends and reflects the character . . . Hébert's house situates, contains, and absorbs" (E.D. Blodgett, "Prisms and Arcs: Structures in Hébert and Munro," in Diane Bessai, David Jackel, eds., Figures in a Ground [Saskatoon: Prairie Books, in press]).

[2] Deane E.D. Downey, "The Canadian Identity and African Nationalism," Canadian Literature 75 (1977), p. 15.

[3] Rhétorique générale, p. 107.

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